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#5

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ON THE COVER: American Werewolf in London Celebrates 25 Years

**THIS ISSUE:** Halloween has come and gone, and with it came a rush of new movies, merchandise and heart attacks. Check out some of the fun that was had in the spirit of the holiday by checking out our Universal Studios' Horror Nights and haunted house coverage, as well as the various horror cons we checked out over the past three months - including Cinema Wastland, ScreenFest and Collectormania.

New merchandise was announced from all our favorite horror toy makers, including NECA, Sideshow and Mezco. Speaking of Mezco, anyone who wasn't able to attend the Halloween opening of the Living Dead Dolls art show missed out one some truly twisted displays. Check out our coverage of this event on page 24, including a peek into the making of these demented dolls - HorrorHound style.

If our toy news isn't enough to make you happy, our Artist Spotlight this month comes from the most twisted minds in the toy industry. Monster Mike has worked on every major monster maker of the past five years. Take a look at his career, as well as never-before-seen sculptures and information on what's next for this sick sculptor!

We can't forget about all our movie news. *Hitcher*, *Hannibal*, *Rising*, *Severance*, and *Black Christmas* are but a few of the upcoming releases that we look at this issue. Our GoreHound section takes a peek at the new Synapse released 2-disc edition of *Street Trash* - one of the most disgusting films of our time. We talk to the man that made gore history, and find out how such a gorefastic film was ever thought up. For our retrospective - we finally pay tribute to one of the greatest horror romps of all time, *An American Werewolf in London*. How did the movie come to fruition, and more importantly - why did it get a sequel nearly 20 years later? In true HorrorHound fashion, we show fans some of the most rare promotional items, collectibles and memorabilia ever released for this John Landis classic.

Want more? Just for you Christmas fans, we have a guide to horror water globes, as well as a list of the 10 greatest Holiday Horror titles ever released. Horror's Hallowed Grounds gets a peek at Session 9, as we ask director, Brad Anderson 10 Random Questions.

## MOVIE NEWS

*Hitcher*, *Hannibal*, *Blood & Chocolate*, *Black Christmas*, *Severance*, etc



## The SPLAT PACK



## TOY NEWS

Featuring: Sideshow, Mezco, Wikkids, NECA, etc



## Retrospective: an American Werewolf in LONDON



## Horror Movie WATER GLOBES



## Horror's Hallowed Grounds Presents: Session 9



## UNIVERSAL Halloween Nights



## GoreHound: STREET TRASH



## Maskmaker: DARKSIDE STUDIOS



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# LETTERS

It seems like every month there are more and more "classic" horror movies lined up for the proverbial "remake train." It's not that there aren't new ideas or films available that aren't worth watching. The Saw franchise, as well as the Final Destination series would have never been spawned if it weren't for those rare riddlers in Hollywood. Hostel, Jeepers Creepers, 28 Days Later and House of 1000 Corpses are but a few more examples of successful horror ideas that studios have been able to look back on over the last five years. But with every risk (and we do mean risk. Sifters, while brilliant and fun, was one of the biggest financial disappointments of the last year in the genre) it seems as though it's an even bigger risk to remake a proven success. While said risk is larger (a proven franchise can crumble under the weight of a single bad film) the payoff is much larger. Texas Chainsaw Massacre, The Fog, Dawn of the Dead and When a Stranger Calls all looked where it counts (not accounting for taste on some of those titles). Now we have Halloween, Black Christmas, Hitcher, Day of the Dead, The Wolf Man, Evil Dead, Rocky Horror Picture Show, Hellraiser and many MANY others in line for revamps. Can a remake to Hellraiser possibly be worse than the last direct-to-video sequel? How many average movie-goers have seen Hitcher or Black Christmas? There is a chance for some genuine gold to be found amongst the ashes of our aged icons, and as long as fans of these awful flicks check into the local multiplex to witness the "rebirth" of Pinhead or Michael Myers, then we will continue to report, and reward films - the originals are still available at your local video store... but don't blame what can't be stopped.

Nathan Hammen  
Editor-in-Chief, HorrorHound

Dear HorrorHound,

After picking up issue #3 at Hot Topic, I knew this was the magazine for me. I quickly ordered issues #1, 2, 4 and then promptly subscribed. As a fan and collector it is a magazine that we've been waiting for some time. I enjoy the content, but I have one minor complaint/suggestion. Although many of your readers seek out and purchase a lot of the collectibles you cover, there are many of us who just do not have the expendable cash for such items (and we all wish we did). That being said, I think it would be great if you had a regular showcase of "inexpensive" items for us poor collectors.



Thanks Editors! We will take into consideration the more attainable items horror fans may be on the eye for. As a matter of fact, this issue sports a collection of fine dollar store products, which have been made available for the haunting season. Check out page 23.

Hello. Do you take artwork submissions for your magazine? Thank you for your time!

Abri Andrade

Yes Abri! Mail us your artwork using the addresses located throughout the magazine. If we can, we will run your art right here - or inquire about other possibilities!

Hey, I read that you guys feature fan art, work, whatever in your magazine. I have something you may be interested in. Screen came out 10 years and it's one of my favorite films. It's a big part of the reason why I became addicted to the horror genre. I had to make something for the occasion so I designed a t-shirt. Based off the original poster, it uses a photo from the same film and also adds my own personal touch for the event. I thought you guys might want to check it out! Keep horror alive!

Alex

Hi seeing as you have the Saw down on your cover, I thought you'd be interested in knowing that the down is heavily based on the tri-cycle riding spiral-eyed clown from the brothers quay stop-motion film, Gogamash.

Zyzzekuteh @ MySpace

Hey you guys flat out rule. I picked up issue #3 at Hot Topic the other day and after viewing only 3 pages I instantly knew that I HAD to have a subscription to this magazine. I am a huge horror fanatic and you guys are the gods of horror news in the industry today!

Fathal "Newbie" Subscriber, Anthony

Hey HorrorHound! My favorite part of most entertainment magazines are the movie reviews. Why doesn't HorrorHound have reviews?

Jeremy B

We try to not let HorrorHound stand as a platform for our own likes and dislikes - that's what our website is for. We obviously stand by most films covered in these pages though, and if more fans want to see reviews in HorrorHound - let us know!

# HORRORHOUND

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Sean Bean studies his Imperial Best Impression

When it was first released back in 1986, *The Hitcher* didn't exactly blow-up the box office. But in the late '80s, cable television became a haven for suburban teens. It was here that *The Hitcher* thrived thanks to HBO and home video, and soon a new cult classic was born. The film, starring Rutger Hauer and C. Thomas Howell, didn't carry much in the way of budget, but the movie was more of a character-driven thriller anyway, with Hauer's mysterious hitchhiker being the star of the show. What was wonderful about the character, John Ryder (*The Hitcher*), was that you never knew just who or what he was.

Howell's role of Jim Halsey, the young man who makes the mistake of giving John Ryder a lift, was also well performed. Howell gave the character a true sense of desperation and makes you really want the poor guy to come out of this whole mess alive. The relationship between the two was also as much a mystery as who the *Hitcher* really was. Just why did Ryder pick Halsey as the 'driver' he didn't kill right away? Was it because he respected him, or because he enjoyed toying with him? Or is it because of another theory that still gets batted back and forth on the internet to this day - that Ryder was actually his father?

In any event, *The Hitcher* is a cult classic that fed on the fear of catching rides from strangers, or picking up that mysterious hitchhiker alone on that rainy stretch of highway. Although it was a B-rate movie to many, it still ranks high with many 30-some-year-olds, who fondly remember watching it in the safe confines of their living room, yet leaving one with a fear of exiting French fries for days thereafter. Rogue Pictures, along with Michael Bay's Platinum Dunes production company, have decided to take another stab at *The Hitcher*, bringing it to a big screen near you in January of 07. Platinum Dunes are the brains behind the *Amityville Horror* and *Texas Chainsaw Massacre* remakes, TCM being one of the most successful of the horror film re-dos of late.

With bigger named films like those on their resume, why *The Hitcher*? "Because my wife told me to," Producer Brad Fuller told *HorrorHound*. "It was her favorite movie. I have two other partners Michael Bay and Andrew Form. And we started talking about doing this movie right after *Amityville*. We all loved the original when we saw it. Maybe 3 years ago, we were having lunch with David Linde who sold the original *Chainsaw*. He said to us, if there's another remake we'd be interested in what would it be. And we said, *The Hitcher*. So he said, let me see if I can get [Fuller] you, at the time he wasn't the chairman of Universal - he, Fox, and Rogue were divisions. As time passed, he became chairman of the studio and he got the rights and delivered it to us."

As we've said, the original film didn't get a lot of life in theaters and found most of its audience on cable TV. This is one of the things that attracted the filmmakers to the project. "It's such a great movie, and unfortunately not a lot of people saw it in theaters. It was a cable movie. So we thought maybe, that's one of the reasons we got excited about it because it wasn't a theatrical movie, there are things that we hope we did that make

it feel the scope is much bigger."

There are changes to be expected in this new version of the tale. The main one that people will notice is the fact that there are two protagonists, Jim Halsey and his girlfriend Grace Andrews. This new addition is for two reasons. One, the filmmakers thought it would make more sense for someone to not be driving cross country alone. Two, it gives them a chance to add a strong female character to the story with more depth of character than the original film's female lead Nash. The film is also more updated on the plot front. "Certainly Sean Bean in our movie is not hitchhiking. That would never work today. So the way we actually get Sean in the car feels more organic now. And then from that point on it's totally different because it's two people on the run from one."



Sean Bean, Rutger Hauer, and Dave Meyers

As for *The Hitcher* remake, Fuller says that they wanted a Sean Bean type. Bean, who had previously worked with Michael Bay on *The Island*, had always been the look and style they wanted, a mysterious look with a lot of presence and strength. After talking about different actors, the filmmakers decided to see if Bean would be able to do it. It turned out that his schedule had an opening, and it worked out perfectly for the film. "It's definitely different from Rutger's," Fuller says, "Sean made it his own and we think it's very compelling."

The film is directed by Dave Meyers, a well known name in the music video industry. This is his first feature film and the reason he chose this one is simple. "Ultimately, from a first time filmmaker stand point, a lot of the scripts you get sent are generic plot based. They are very conventional and very cliché. There were really substantial characters that I thought I could do something with here."

Meyers also pointed out that it was important to him to make the teenagers in the film real. "You often in horror films the characters are very throw-away, Meyers spent a lot of time making these believable kids that you care about."

Another aspect that attracted Meyers was the fact that he'd be working with Michael Bay. Bay's name carries a lot of weight in Hollywood, and being under his wing helped the production keep away a lot of the politics that can hinder a film in the Hollywood system.

Was there any kind of pressure on Meyers when it came time to film a movie that has a cult following such as this one? "I didn't feel pressure from a cult status as much as I felt pressure from my own status. I feel like it just has got to be a good film. The original had flaws you know."

Sean Bean is different from Rutger Hauer, so why worry about what Rutger did? I think Sean did a really great job. I think he's different in some of the quirks and we've added to the character, expanded the character and made him a little more intriguing."

"To answer that question really is to make a more substantial film," Meyers continues. "To add more layers than the original did. I mean we have more money. That's the gift to me. They experimented and did their very best. I mean it's well directed, the original. They did some amazing stuff considering the money they were dealing with. But the real question is: are there going to be finger lines in this one? We talked ad nauseum about finger lines." Brad Fuller says in all seriousness. "The sad thing about that whole scene is that when it happened in the film '86, it was horrifying. Sadly, it's become kind of a joke. We try not to have our films have a lot of campy humor. And we really tried to figure out what body parts we could put in there so they could feel fresh. And we couldn't figure out any. So we decided that there are parts in the original that we couldn't touch, and that is such an iconic moment that we just left it there." But don't worry gore fans, "There are other body parts in other places."



Sean Bean and Dave Meyers discussing a scene

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## PROMOTIONAL FUN

Halloween means horror and home means promotional goodies... at least in this aspect of the response. New promo fun of recent months include the *Chillzone* Massacre T-shirt, Grudge 2 shirt and cap, *Turistas* syringe and cap, and the Saw II jigsaw sticker, taking kaychain and dental floss. Check out next issue for even more promo goodness.



On the 22nd day of Christmas, my true love gave to me... a remake '70s holiday slasher. Really dear, you shouldn't have. The team behind 2003's *Willard* remake (producer, James Wong and writer/director Glen Morgan) are at it again and this time it's Bob Clark's 1974 slayride slasher classic *Black Christmas* that has been given the remake treatment.

Shot almost a year ago in Vancouver, Canada, *Black Christmas* tells of sorority sisters who are terrorized by a mysterious maniac at their campus just days before December 25th. The very basic plot is still apparent in Morgan's version, with the sorority house being plagued with anonymous calls by a psycho who's hiding out in the attic. What Morgan has done however, is give the murderer (of Bob Clark's original) a legacy.

The opening scene introduces us to the abused and disturbed Billy Lenz, a thirty-something male who has become an urban legend in town, after brutally murdering his family in the same sorority house that is now inhabited by the girls of Alpha-Beta. Falling into the cobwebs of superstition, the girls of the sorority have left a "present" under the tree for Billy for the past sixteen years, only now he has bust out of prison to collect.

Tortured as a child by his abusive mother, Billy is born with a rare liver condition that has permanently tinted his skin yellow. After witnessing his mother bludgeoned his loving father to death at Christmas, Billy is locked in the attic, as she starts a new family without him. Failing to have a child by means of her



new lover, the mother secretly (and forcefully) falls pregnant with Billy's child... that's right, she's nesting her own overgrown child. Growing intolerant of his mother's love toward their new daughter, Billy finally snaps; and thus comes the night that made him an urban legend.

As the story progresses between a copious amount of cleavage shots from the likes of Katie Cassidy (*When a Stranger Calls*), Michelle Trachtenberg (*Buffy the Vampire Slayer*), Mary Elizabeth Winstead (*Deadly Desires*), and Lacey Chabert (*Mean Girls*), characters appear on screen as if from nowhere and we witness some very impressive death scenes involving overly yuletide items from Christmas lights to knives.

"The remake contains more back-story," explained Bob Clark, creator of the original 1974 Canadian movie "Glen has done a sensational job of creating the script. I don't want to give too much away, but using what was implied in those phone calls is going to be something to see!" Upon his venue set visits to Morgan's interpretation of *Black Christmas*, Clark clarified his faith in Morgan by stating that, "When Glen and Jim first approached me to do the re-make, it was

the first time I felt the story would be in good hands. I knew that these two would do justice to the original story."

With *Black Christmas* single handedly designing the "group of women in peril" template in its original 1974 version - a genre staple that has since been used in all the groats, from *Halloween* to *Freddy the 13th*, it is apparent that the cast of twenty-somethings in Glen Morgan's remake realize the hard task at hand of living up to the original movie. "Anyone I bring it up to people who ask me what I'm working on, everyone goes 'Oh that movie scared me to death,'" says Lacey Chabert. "There's a real cult following, so I hope we do it justice." With the movie opening on December 22nd, this could be a real cash cow. Sure, it's a Christmas movie released during the "happiest time of the year," but first and GORE-most - it's a horror film.



## The Reaping

Although Dark Castle films began their seven-year run in the horror industry with an array of remakes bearing the name of the company (all William Castle films, such as *Thirteen Ghosts* and *House of Haunted Hill*), the company seems to have strayed from their initial path, delivering a collection of off-the-wall, yet original, genre selections (*Ghost Ship*, *Gothika* and the in-name-only remake of *House of Wax*). Among these new tales of terror comes the horror/thriller feature - *The Reaping*.

Starring two-time Oscar award winner Hilary Swank as an expert in disproving religious phenomena, after the tragic death of her family, The former Christian missionary investigates a small Louisiana town that is suffering what could be best described as a Biblical plague. Can her lost faith be regained as she confronts the dark evil that threatens this small community? Directed by Stephen Hopkins (director of

*Predator 2* and *A Nightmare on Elm Street 5*), look for *The Reaping* to hit theaters on March 30th.

After *The Reaping*, look for Dark Castle to return to their roots with a sequel to the 1989 hit *House of Haunted Hill*. Not much is known about this new chapter in the hell house itself - but we do know that Jeffrey Conno will be returning to reprise his role as Dr. Vannucci, with Amanda Righetti and Cenna Vincent in tow. Look for more information on the Return to *House of Haunted Hill* next issue.





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In part of celebration their 35th Anniversary, Schecter Guitars have hand-crafted a limited edition guitar for the past Fall's theatrical release, *The Texas Chainsaw Massacre: The Beginning*. Fans lucky enough to have seen the guitar (which retails for around \$850 by the way) will be impressed with the mahogany "Avenge" body with a set-in 25 1/2" scale maple neck. Leatherface artwork adorns the body and the crosswood fingerboard is outfitted with silver metal "hook" inlays. The guitar is armed with dual Schecter high-output Africa humbuckers, Tune-o-matic bridge with string-thru body. Schecter 14:1 tuners, and Distressed Bronze hardware. Like many items licensed on the new film's killing-masks) and a series of leather items (belts, hats, bags, etc) from BotWorld Merchandise.



Steve Perry, *Severance*, a horror comedy by the way of *Shawn of the Dead* and *American Nightmare* in London

**ANOTHER BLOODY CHAIN SAW**



a new subgenre was propelled right before the mainstream audiences that flock local multiplexes every weekend; and with both *Saw* sequels and Eli Roth's *Hostel* maintaining its position as horror's most marketable commodity, one can only remark that the gross-out, gore filled "torture" movies are "in" and Hollywood knows it.

Certainly not wanting to be left out of horror's current attraction, British director, Christopher Smith (*Creep*, the movie, not him) has returned to horror for his second feature film *Severance* – a grisly black comedy that pits a group of seven unsuspecting work colleagues in the ultimate fight for survival. With the UK pitching in on both the sister resurgence (*My Little Eye*) and the return of the zombies (*Shawn of the Dead*), it was only natural for a British torture flick to come screaming across the pond to play with the big boys of horror.

Set in the mountainous back woods of Hungary, Eastern Europe, *Severance* follows the story of a team building weekend that has been organized for a group of colleagues from the UK division weapons manufacturer called Palisade Defense. Awaiting their arrival at a luxury lodge is company president George Cinders (David Gillman), only something in the woods doesn't want them to make their destination. As the group of VERY different individuals find them selves mistaking an old soviet prison camp as the company lodge, the past comes back to haunt them as they are picked off one by one by a vicious predator.



"The idea of *The Office* meets *Deliverance* is what hooked me," recalls the director, Chris Smith, "Severance was in complete contrast to *Creep*. What appealed to me particularly was that we had the opportunity to apply what we'd learnt on *Creep* to another genre picture that was set in a completely different environment." That said, it was not Smith's intention to immediately jump on to another horror movie, but insists that it was the brilliant script penned by newcomer James Moran that immediately peaked his interest. "I loved what James had done in his screenplay," he adds. "He took seven characters you got to really like in both a human and humorous way, before turning the tables and killing them."

The movie's sense of humor is something that is very apparent at the core of the film's tone. Not borrowing its funnies from your more traditional horror comedies such as *Shawn of the Dead* or *Scary Movie*, *Severance* grounds it's black humor very much in the realm of reality and irony, set-

# Severance

by Tai Paul

Every once in a while horror subgenres get their own little place in the sun. *Severance* was a hit, so naturally new teen slasher movies emerged and old franchises were reinvigorated; the same can be said for the recent resurrection of the zombie genre – with George Romero grabbing firmly on to the cost tails of the movies he once pioneered to once again have his seminal stories of the walking dead back on our theater screens. With the release of *Saw* in 2004,

ting up the aspect of empathy and understanding to the characters the Smith loved in Moran's writing. "It's all down to a balance of fun games mixed with cliché conventions," explains Smith. "Funny things happen, but it isn't a sitcom, the characters aren't telling jokes. Horrific things happen, but *Severance* isn't just about extreme splatter either. 'You know from the get-go you are meant to laugh,' the director continues, "It begins with two hot girls stopping as a shrapnel victim gets his throat slashed in the second half one of the characters tries to stuff a severed foot in the way of chilling craziness, and being played dead straight"



Proof that many things will do in *Severance*

Among the many charms that *Severance* brings to the table are its amazingly talented ensemble cast that make up the group of Palisade employees. Taking four months to assemble the perfect cast, both Smith and producer Jason Newmark looked vigorously for actors who embodied many of the required qualities in their own personalities. "We drove our casting director mad with our fussiness. We could never see enough people, or make enough suggestions from her lists," explained the producer. "We both loved Danny Dyer in *The Football Factory* and *Hungry for Traffic*. He's totally down to earth and has an infectious and rugged charm that has provided him with a broad fan base. Here he wraps up all the different bits of what we wanted to come together from his past film for the role of Steve." Dyer, despite failing so naturally into the character of Steve, admits that the prospect of starring in a scary movie has not always been something he has been excited to do, "Horror has never been at the top of my 'Want To Do List'. The horror I grew up with in the 1980s was very run of the mill." Dyer added, "However, I knew I could shine in *Severance* given the chance. The beauty of it is the way the characters are built up so audiences can think about the relationship between them before they see them killed in horrific ways."

Following closely behind Dyer's bumbling comic relief as Steve or screen are the rest of Palisade work contemporaries, we have Maggie (Laura Harris), as the American femme fatale of the assembly, Helen (Toby Stephens), as the Cambridge educated, arrogant sales executive of Palisade, Jill (Claudia Black), the imperfect radical who believes she can make changes within the system, Richard (Tim McInnerny), the team leader who is spite of being good at his job, is not very forceful with it, the naive and overly reasonable Billy (newcomer Babou Ceesay) and finally, Gordon (Andy Nyman), the office geek! "I never lost sight of the ensemble aspect of *Severance*," notes Chris Smith, "I knew the entire film would stand or fall on the casting and that the actors would have to quickly gel as a cohesive group who had a believable history of working together. But at the moment we put our seven cast members together in the same room, I knew we had cracked it."

The level of blood and guts situated throughout James Moran's screenplay meant that the production team needed a very gory sawy special effects team working on the shoot. To provide the movie with its many slashes, stabs, and various other grisly set pieces that I shan't spoil, the director turned to special effects designer (Jon Sewell) to create all of the movies more gruesome moments. "I broke the script down into what would be the visually gruesome moments worth spending most time, money and effort on," explains Sewell. "The set piece with the severed leg prosthetic (created by SAVING PRIVATE RYAN effects artist Neil Corbun) and the bear trap was far and away our most grisly sequence. The silicone

# NEWS BITS

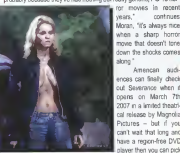
foot looked amazingly real because Neil (Gorton) put in metal joints so the ankle could move and we added to the illusion by punching in actual hair".

Sewall also over saw the prosthetic make-up for Danny Dyer's fight sequences in which Steve goes head to head with their attacker. In the scene, Steve is head butted and beaten to the point where his eyes swell, and he even loses several teeth. "I made a dental chair that allowed us to give the illusion of broken teeth and the eye was a gelatin appliance," explained Sewall. "The latter gave Danny less and less vision the more he got beaten up and hit in the face."

Dyer's onscreen opposite, Laura Smith also had her fair share of time in the make-up chair. With Chris Smith obviously foreseeing a very 'Sigourney Weaver' Alien quality in Laura, we see that the more she gets bloody and dirty, the sexier she appears to be. "I never used to like blood and gore," laughs Hains. "But thanks to Severance, I've become quite obsessed. The gory and messier it is, the cooler it becomes."

Severance opened in UK cinemas last August to a plethora of critical acclaim in all the right places. Business wise the movie has grossed close to a million and a half pounds on only three hundred

screens in the UK, but as writer James Moran recently found out at Fantastic Fest in Texas, the best is yet to come for the film, "The UK audiences loved the movie, but the US audiences loved it so much more. They got all the British jokes, loved Danny Dyer, everything they just went nuts for. It seemed to embrace it even more than the UK audience, I mean look at how The Office did in America. It's probably because they've had nothing but really generic, PG-13-horror movies in recent years," continues Moran, "It's always nice when a sharp horror movie that doesn't love down the shocks comes along."



up the region 2 special edition DVD on January 6th. Announced features include a commentary with the director Chris Smith, writer James Moran and cast members Danny Dyer, Tim McInnerny, Bobo Ceasey and Andy Nyman, four featurettes, outtakes, storyboards and trailers.

American audiences can finally check out Severance when it opens on March 7th 2007 in a limited theatrical release by Magnolia Pictures - but if you can't wait that long and have a region-free DVD player then you can pick

Clive Barker's *Hellraiser* turns 20 in '97 and also marks the year Pinhead and the rest of the Cenobites begin their journey into the realm of merlocks. Not a whole lot is known yet, outside of the fact that Barker himself is writing the retooling. Clive is also currently trying to finish his first book in the *Hellraiser* saga, which spins the death to the iconic Pinhead. Ironically that Clive now has the task of killing and destroying his character concurrently. Look for more information later in '97.

The world's greatest monsters have secluded themselves in a remote location on the outskirts of the infamous Transylvania. When the rightful heir arrives to claim his castle - everything goes awry. *Hotel Transylvania* is the third animated project headed up by Sony Pictures Animation dept. (following *Open Season* and *Surf's Up*) and features a 21st Century look at the greatest monsters - Frankenstein, Mummy, Dracula and the Wolf Man. Look for more information on this one as 2007 rolls on.

Anchor Bay announced recently that they will release Scott Grossman's *Behind the Mask: The Rise of Leslie Vernon* theatrically on January 5, 2007. The film will play in 12 US markets, to be followed by a special edition DVD later in 2007. Check out *HorrorHound* #3 for our original article where we discuss the film with the director and stars.

Showtime revealed that they have picked up a second season of the dark serial killer show  *Dexter*  to be aired late '07. Production on the 12-episode second run will begin next spring. Michael C. Hall plays Dexter Morgan in the show, about a PD forensic expert who also happens to have a harsh past-time as a serial killer. Anyone reading this magazine who hasn't had the chance to check out this program should give it a shot.



Michael C. Hall stars as Dexter

While rumor mills continue to spin over the anticipated *Elm Street* prequel that still has not advanced past the scripting phase, Robert England recently jumped back to the director's chair for the first time in seventeen years to create *Killer Pad*.

"It's a teen horror-comedy, PG-13, I want every 15-year-old in America to see it and do fart jokes," said England about his upcoming feature. Produced by Wayne Rice (the brain behind *Dude, Where's My Car?* and *Suicide Kings*), *Killer Pad* is the story of three teens who rent a house in the Hollywood hills that is too good to be true - well in fact, it's a portal straight to hell. Having completed shooting earlier in the year, the movie is now officially being sold as this issue goes to press. "I'm really pleased with the movie," the director commented, "It's genuinely silly, full of great jokes with a great cast including Daniel Franzese from *Mean Girls*, Lynne Staley, as is Bob Shaye's sister, is the lead lady, Andy Milonakis from *MTV* is my geek, and we've also got a great cameo by Joseph Lawrence." You can check out progress on movies releases, and watch the first trailer online at [www.killerpadmovie.com](http://www.killerpadmovie.com).

## Wizard of GORE

Montag the magnificent is ready to return to the screen with his very special blood-soaked brand of disturbing illusions, but do the cast and crew behind this gore remake have the guts to do it right? Open Sky Entertainment, in association with Sick-O-Scapes are set



Casper Clover as Montag

to bring *GoreHounds* the long-anticipated retelling of the Herschell Gordon Lewis 1970 cult classic film *The Wizard of Gore*. Director H.G. Lewis (aka the Godfather of Gore) was known for being the first innovator to capitalize on the use of excessive gore in film ("see *Hill #1*) setting a new standard for the horror genre that continues to this day. This new remake film unlike its predecessor

boast bigger and better acting talents. Chagn Glover (Willard) will fill Montag's shoes with other horror genre greats Jeffrey Combs (*Re-Animator*) playing a sideshow geek, Joshua John Miller (*Near Dark*) as Jimmy and Brad Dourf (*Cherry Phob*) as Dr. Chong. Other cast members include: Stacy Phillips (*Hotel 2*) in the female lead, Kip Pardue (*The Heart is Deceitful Above All Things*) as an underground magazine editor with Kenneth Moskow as the detective and the ever sexy Suicide Girls, as what else the lascivious vivants, while *The Death Riders* (featuring former Rob Zombie bassist) also appear in the film. The visual effects were handled by Michael Shelton who's work can

be seen in (the most unfilmmingly non-horror genre gore film to date) *The Passion of the Christ*. Director Jeremy Kastlen (The *Atm* Expeditions) and writer Zach Chassler revealed the retelling of this cult tale boasts a very dark crime noir structure mixed with the classic Italian *Giallo* aesthetic.

The question remains are these stars and film makes up to the task of grossing us out H.G. Lewis style? Taking place in the Circus of Horrors, a performance art/horror house filled with a menagerie of punks and goths, it becomes clear where the modern elements of the story come to play. While still following the original plot, Montag is able to keep this new audience guessing, never quite sure where reality ends and illusion begins - or is it where illusion ends and reality begins? While his audience remains completely under his control, they bare witness to his repulsive exploits. Nothing seems strange until the bodies of the female volunteers turn up totally engorged. Can Detective Packard solve the case and stop these grisly murders? One thing is for sure, this film appears to be crafted by a crew of true blue *HorrorHounds* who know what they want and what fans expect to see. An unfilmming movie that reeks of the tried and true recipe that makes for good old fashion horror (ie: boobs, blood and brutality) that remains successful after nearly three decades with cult fans. Look for the movie sometime in '07!



## THEN AND NOW THEN

Revisited are not revisited to turn and leave the viewer empty, here is a look at more original titles that are still relevant in this day and age, some can sometimes do that.



# Hannibal Rising

by Jessica Dwyer

Hannibal Lecter was introduced to the world 15 years ago with his first appearance in the Thomas Harris novel *Red Dragon*. The book was originally turned into a film titled *Manhunter* (1986), where Lecter was played by Brian Cox. The film is a testament to its director Michael

Mann and became a cult favorite, but Lecter wasn't the main antagonist of this tale, something that didn't happen until *Hannibal's* follow-up book.

Since the *Lamb* was released in the early '90s and was a best seller, quickly picked up by the film industry to be produced as another film. *Hannibal Lecter* was given more meat to chew on with the telling and soon became an icon after the films release. Directed by Jonathan Demme, *Lamb* went on to be one of the first horror films to sweep the biggest awards at the Oscar's (although the Academy dare not refer to the film as horror, but rather a "suspense thriller").



Gwyneth Paltrow as the new star of the show

Fortunately for Anthony Hopkins, Brian Cox had to turn down his reprisal of his role, as he was working on a play at the time the film was being shot. Due to this, Hopkins' amazing performance, *Silence of the Lambs* was now considered one of the best horror/thriller ever made. The character of Lecter grabbed people's attention with his equal parts: charismatic doctor and wild killer. His chilling politeness hid a monster just beneath the surface, and it was this irresistible combination that led Harris to write his next book featuring the cannibalistic chamber aply titled, *Hannibal*.

*Hannibal* was a bigger hit at the bookstores than *Lamb* and was gobbled up like *Liver with lava beans* by the readers. It went on to spawn yet another chapter in the series starring Hopkins once more, however, this time with the absence of Jodie Foster co-starring as his favorite FBI agent, this role was taken on by Julianne Moore.

Many thought this might seal the end of the franchise, but that was not to be. Filmmakers made the decision to retell the story *Red Dragon*, with Hopkins playing Lecter for continuity purposes. This remake lent more screen time to *Hannibal*, while also requiring Hopkins to appear 10 years younger, which the filmmakers accomplished with some digital tinkering and Hopkins' acting.

Hopkins said that *Red Dragon* was to be the last time he'd portray Lecter on screen, as many thought this to be the last film to follow the good Doctor. Some parts of the book (*Hannibal*) kept eating away at people, and those were the bits that revealed a peek at Lecter's youth. We learn that *Hannibal* had a lot of tragedy befall him in his younger years, and those events were the building blocks of the darkness inside him.

*Hannibal Rising* is the tale of what happened to young Lecter and follows him as he grows from a young victim to the killer we all know and love. *Rising* also is the first time Harris himself has writ-

ten the screenplay for a Lecter film, actually writing it in conjunction with a novel of the story.

The film tells the story of young *Hannibal* and his family, whom are wealthy and live in Lithuania. During the war against Germany, Lecter's family is taken prisoner and his parents are killed. He and his young sister, Mischa, are left to fend for themselves against the Nazi captors. With starvation and war raging all around them, Mischa is cannibalized with *Hannibal* unable to save her.

When he is finally freed, Lecter has no money and no immediate family, so he goes in search of his uncle. What he finds is his aunt, Lady Murasaki (played by the stunning Gong Li). She teaches him the ways of ancient disciplines and molds him into an aristocratic young man. But the memories of what happened to his family will not leave him. Lecter decides to use his new talents to go forth and seek his vengeance against those who have wronged him, one by one.

*Hannibal Rising* is directed by Peter Webber, who's last film was the highly acclaimed *Girl with a Pearl Earring*. One would think that a film about a cannibalistic sociopath wouldn't be the first choice for the director's follow up. "After *Girl with a Pearl Earring* was released, Dino De Laurentiis called me in to his office to talk to me about directing a sweet little period film for him," Webber says, "It was only once he had seen some of my earlier British television work, especially a controversial, violent and nasty film I had made a few years previously called *Men Only* that he realized I was sick enough to be the man for *Hannibal Rising*."

Besides being a director, Webber himself is a huge cinephile. With that being said, what was it like getting to direct the origins of one of the most notorious film characters to emerge in the 20 years? "It felt scary but also an enormous privilege," he says. "The chance to work with both Dino and Tom Harris, both masters in their own field, was a fascinating opportunity. And more importantly, it got a chance to direct the opening chapter of *Hannibal Lecter's* story was an opportunity beyond my wildest dreams."

With each of the Lecter films, there was a distinct style. *Lamb* was very stark and *Hannibal* was surreal in its beauty. With a film so highly touted for its look, as his first movie was, what kind of style can we expect from this new delve into the *Lecterverse*?

"This is a revenge drama that plays out as an epic gothic Western or a perverse central European fairy tale. It's very different to all the other movies, less procedural, less psychological, more mythic. It is an origin story and as such has its own narrative demands."

But what about Lecter himself? There were rumors being passed about that Hopkins was going to provide voiceovers for some of the film, sort of a narration. According to Webber, this is not the case. "Not true," he says, "blame the internet, a medium full of lies, rumors and untruths." That leads us to the new face of Lecter, young French actor, Gaspard Ulliel. Why him? Webber explains "Hundreds of auditions of actors both known and unknown. As much of the film is set in France, this gave us an opportunity to look at French actors. Gaspard gives a stunning performance and aficionados will readily be able to believe that some 25 years later he might have become Mr. Hopkins."

So, is this beginning of *Hannibal* the end for his onscreen exploits? With buzz already being positive for the film, there's a good chance we'll see more youthful Lecter in the future.



Gwyneth Paltrow with Director Peter Webber

# BLOOD & Chocolate

by Jessica Dwyer

Back in 1997 Annette Curtis Klause released a young adult horror novel called *Blood and Chocolate*. The book dealt with a young female werewolf who was torn between humanity and her lycanthrope side. It was extremely popular and won quite a few accolades. The book pulled no punches when it came to its dark subject matter. Much like her previous work, a teen vampire tale called *The Silver Kiss*, it dealt with things like death, life, and having to come to grips with your true nature. Using the myth of the werewolf and weaving it with a star crossed romance with some healthy doses of blood and terror, the book was a class A read. Thanks to *Blood and Chocolate*'s success, Klause and fellow authors like Christopher Pike and LJ Smith helped usher in a new subgenre in young adult fiction, The Horror Novel.

Now, ten years after its release, *Blood and Chocolate* is getting the big screen treatment as director, Katja Von Garnier, brings it to Romania, the movie brings to life the story of Vivian (Agnese Bruckner), whose family was murdered in Colorado 10 years earlier. She escaped, and is now living in Bucharest with remnants of her extended family. She works in a chocolate shop and at night goes to the city's night clubs and roams through the woods surrounding the town.

Vivian and her family are nearly the last of their kind, were-

wolves, are nearly extinct creatures. One of the last packs on earth resides in Bucharest under the control of Gabriel (Oliver Martinez). The pack has strict laws they must follow, something that is very hard for them to do

when it comes to hunting and killing. One law is that Gabriel must take a bride every seven years, and it seems that Vivian is the next one to be chosen.

The problem comes in guise of Aiden (Hugh Dancy) who has come to the country to study the werewolf legends for his new graphic novel. He runs into Vivian and sparks fly. This doesn't set well with Gabriel as it puts not only his chances with Vivian at risk, but puts the whole of his race in danger of exposure.

The film is written and produced by Elmin Kruger, the writer behind the US version of *The Ring* series, *Scream 3*, and *The Skeleton Key* - and has producer, Robert Bernhardt of *Underworld* on board. Director Katja Von Garnier is well known for her last award winning project *Iron Jawed Angels*, an HBO movie about the women's suffrage movement. This is her first foray into horror.

The movie has finished filming and looks to be an interesting take on the genre as was the book. Fans have been talking back and forth online regarding the cast and what they hope and expect to see in theaters. *Blood and Chocolate* will be in theaters January 26th, 2007.



Hugh Dancy with Agnese Bruckner

MOVIE NEWS

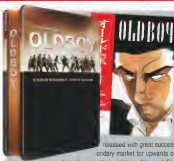
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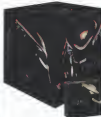
ALL ABOARD THE REMAKE TRAIN

Did You Know? Breck Eisner (the son of Michael Eisner; former CEO of Disney) is currently slated to direct the *Creature from the Black Lagoon* remake.

HorrorPod and 13



Tarantino Video first revealed Oldboy to American audiences in 2005 and showed us a whole new world of revenge and torture. Since the movie was first released in 2003 (to Korean audiences), it has grown into such a huge underground phenomenon (rumors even persist that a US remake is in the cards with Nicholas Cage involved), that after just a year, Tarantino is double-dipping gleefully into the world of Chon Dae-so to meet the demands of Asian extremists everywhere. A box set (seen in issue 3) was released with great success in Korea, selling out and into the secondary market for upwards of \$300. While the US set isn't as fancy as its native country's release, this is definitely a must-buy for fans of the Park Chanwook film. The box set (now available) includes 3-discs, featuring the original film, director's commentary, director and cinematographer commentary, director and cast commentary, behind the scenes documentaries, cast and crew interviews, deleted scenes, a featurette, an autobiography of Oldboy - as well as a copy of the first Dark Horse installment of the manga-styled graphic novel and a limited film cell print - all housed in a double-hinged tin collectors case (suggested retail price set at \$40). In related news - the UK have also recently re-released the film in a special box set - this time pairing the feature with its two counterparts - *Sympathy for Mr. Vengeance* and *Lady Vengeance*. This "Vengeance Trilogy" deluxe edition comes in a special box which emulates the plot-important purple box seen in *Oldboy*. The set includes 6 discs with varying special features for all three films, as well as a collectible hammer/bottle opener, a poster for the gun blueprint (see *Lady Vengeance*) and frameable stills from *Sympathy for Mr. Vengeance* (SRP: £79.99, or 150 US dollars).



## Not Available in America

With a suggested retail price of £149.99 (that's roughly \$280 in US currency, Ouch!), the UK received one of the coolest exclusive collectibles this Christmas season (courtesy of Sideshow Collectibles). The Predator Trilogy box set, which features the original two Predator films, as well as the Paul W.S. Anderson helmed *Alien vs Predator*, comes packaged in a DVD slipcase that neatly fits inside of a Predator bust, as seen above (similar to the recently-released Planet of the Apes box set, which is available in the US). Foreign disc collectors will be sure to pick up this set for its special features which includes a in-depth documentary, director commentary, extensive bonus footage, featurettes (for Predator), two separate commentaries, as well as the assorted bonus goodies which mirror those in the first Predator disc (for Predator 2) and both theatrical and extended versions of AVP, along with commentary, deleted scenes, a making-of and much more (for the third installment). The collectible bust that accompanies this set measures around 13" in height and features a hollowed interior that stores the set. The set also features a collectible booklet and will be sold in a visually striking collector box (also seen above). Following the Alien's Quadriology collectors set, which featured an Alien-xenomorph display that held the multi-disc set inside the clear dome of the resin skull (sold exclusively in Japan), this marks the second stab in the heart of US Alien and Predator loyalists.

## 10 QUESTIONS WITH Brad Anderson

Each issue we sit down with a different "industry leader" to discuss horror movies, home life and other assorted topics that happen to come into play. The result? 10 Random Questions. This issue: Brad Anderson - the Master of Horror himself, and the director of such great cinematic treasures as *Season 9* and *The Machinist*. *HorrorHound's* own Sean Clark got to steal a few minutes away from Mr. Anderson's life to find out those 10 seemingly random questions that you, the readers, may or may not have wanted to know.

**HorrorHound:** So far, what has been your favorite *Masters of Horror* episode, from either season?

**Brad Anderson:** I liked last season's Joe Dante episode - "Homecoming". It was unusual to see political satire and horror combined.

**HH:** You are a kid and it's Saturday morning - what cartoon are you watching?

**BA:** It was probably something more like *The Little Rascals*, *Alfalfa* and *Spanky* were personal heroes of mine.

**HH:** What was the last actual scary movie you saw?

**BA:** Michele Harsake's *Catche* was very disturbing - maybe not so horrific. I saw a french film called *See the Sea* by Francois Ozon, someone recommended to me if you like more psychological horror, like I do, see this film. It's terrifying.

**HH:** Outside of the *Danvers State Mental Hospital*, what is the scariest place you've ever been?



**BA:** Mall of America in Minnesota. Consumer hell.

**HH:** Have you ever seen a ghost?

**BA:** No, but I'm hoping.

**HH:** Best horror movie most people may have never seen?

**BA:** Lodge Kergan's *Clean Shaven* or Larry Fessenden's *Habit*.

**HH:** What is your all time favorite horror film?

**BA:** Anything by Kubrick or Polanski.

**HH:** If you could work with any living actor, as well as any actor that has passed on, who would it be?

**BA:** Christopher Walken - because you never know what you'll get. And... Brando (who else?).

**HH:** Recently the trend in Hollywood has been remakes - in fact you yourself were attached to a remake of George Romero's *The Crazies* for a while. If you could pick any film to remake what would it be?

**BA:** None. Remakes are pure cynical hollywood marketing vehicles.

**HH:** What is something that most people wouldn't know about Brad Anderson?

**BA:** I was a born again Christian.

Outside of his *Masters of Horror* Episode (*Sounds Like*) you can see Brad Anderson's next film, *Trans-Siberian*, starring Woody Harrison and Ben Kingsley, sometime in 2007.





## CHOICE CUTS:



Released in foreign markets as *Adrift*, Lionsgate has announced that the film will be distributed in America under the title *Open Water 2: A Group of Friends* swimming in the middle of the ocean realize the ladder for their boat has not been dropped. Stranded outside of their boat, the terror ensues.



M71 Home Video has released the *Flora Hovory* poster *Angst*. Directed by Wolfgang Pilsch (Trusted Saviors), *Angst* tells the story of Helet, a woman who kills every man she has sex with. She doesn't want to kill them, but another part of her body has a mind of its own.



The 1963 *Moss*, *Blood of the Vampire* and *The Vampire Club* have been released as a double-disc set by Dark Sky Films. Special features include commentary by writer Jimmy Sangster and producer Robert S. Baker on *Blood of the Vampire*. Drive-in programming biographies and trailers.



Available on the 2nd of January, the magic-themed boy band-esque feature film *The Covenant* can be purchased as a normal or Blu-ray edition. From Sony Pictures, the extra features on the disc includes a director's commentary and a behind the scenes featurette.



As we first print news on the latest Dark Castle creation (see page 6) we are also treated with this special five-movie box set from the WB. *Thirteen Ghosts*, *Dark Ship*, *House of Wax* and *House of Haunted Ills* are all packed conveniently in this special packaged set.



Barbaric Quentin Crisp and company happen to have the pleasure of being the only soap opera to be completely available for purchase on home video. Now, thanks to MPV/Dark Sky Films, you can pick up the *Whisper and howl* of the beloved long-running series.



Available as of December 26th, *Neil Marshall's* *Descent* is presented in its theatrical (full screen) and as well as Blu-ray Disc edition. The uncut editions include commentaries making-of deleted scenes a storyboard comparison with, book, outtakes and an interview with the director.



*Dark Reed* has moved past *Alone in the Dark* and is now starring in *Incubus*. Available this February, the film features the standard tale of 'friends in an accident, and seek shelter in an abandoned factory'. Released by Sony as a direct-to-video feature - we happened to get lucky and receive an unrated edition.



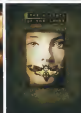
Now available on both regular HD DVD and Blu-ray DVD, is the new *Al Night Shyamalan* feature *Lady in the Water*. Sure, it's not really horror - but fans of the genre seem to appreciate the film regardless. Additional scenes, outtakes, a gag reel, trailers and many documentaries are included.



Lionsgate has announced the release date of the suspenseful *Saw III* for January 23rd, 2007. There will be three DVD editions (rated full screen, unrated full screen and unrated widescreen) and one Blu-ray Disc. Special features include three separate commentary tracks as well as deleted scenes.



The French horror oeuvre *Shaitan* was released on the 26th of December from Tartan Video. Directed by Ann Chaperon in his first feature, the film stars Vincent Cassel as a man who has made a pact with the devil.



A popular film for multiple DVD releases, *The Lamb* will be re-released into the marketplace just in time for Hannibal Rising. Includes deleted scenes, inside the labyrinth documentaries making-of outtakes, trailers, photo gallery, trailers and much more!



Due in stores at the end of January 07 is the *Dark Sky* released DVD *Slaughter of the Vampires*. In the 1962 Gothic classic from the Golden Age of Italian horror, Walter Brandi and Gracinda Grimaldi star as a young couple terrorized by a two-headed vampire (played by Dieter Eppler).



Rated and unrated editions of *The Texas Chainsaw Massacre: The Beginning* will be available on January 16th. Bonus materials include an audio commentary, deleted/unrated scenes (with commentaries), a 'Down to the Bone' behind-the-scenes documentary and the theatrical trailer.



Now available, the Nicolas Cage starring remake of *The Wicker Man*. Two versions of the movie are available - an unrated cut with an alternate sequence and the theatrical cut. Extras: a commentary by Peter Jackson, Leslie Schatz, Kate Beaton, Joel Pritchett and Lynette Meyer and a trailer.



Coincidence? The *Covenant's* promo art bore a striking resemblance to *The Wild Bunch*!

## do You Tube?

Internet nerds will have already learned the benefits of this online using, but for those not in the know, there is a cool website out there called YouTube.com, it looks on top-rated material such as old TV shows and clips, music videos, fan movies and other assorted goodness. Think of it as the cool stuff, you didn't know you needed. Just to give an example of the cool stuff you may be missing, here is a bit of *Hannibal* from...



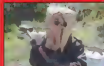
Foreign Direct TV: A film from the...



A Nightmare on Elm St. Deleted scenes



Jason Voorhees on Florida Hill



Begun, Do it with a bang



American Head Charge: All Wrapped Up



Insulting Michael Rooker in a 'Shame' role



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**THE BEST OF 2006 AWARDS!  
Fan's Choice!**

The year is up and to say it was profitable for the horror industry would be an understatement. Not to say every movie released this year earned what it deserved (Slither) or that money-makers for the year reflected quality (When a Stranger Calls), but the industry was definitely horror friendly this year. Below is our choices for the best of the best in '06. While we could have easily picked out our favorites - we thought we would give you, the fans, a chance to do it for us. Rules are simple: mail or email us back your one pick per category (write-ins are acceptable). Have 'em to us by the end of February. Winners will be announced online and in HorrorHound #8! Make a difference - Please vote!

## **BEST ORIGINAL FILM**

Slither • Feast • The Descent • Hostel • Silent Hill

## **BEST SEQUEL OR REMAKE**

The Hills Have Eyes • Saw III

TCM: The Beginning • Underworld Evolution

## **BEST DIRECT TO VIDEO**

Feed • Rest Stop • The Woods • Tooth Fairy

## **BEST TV MOVIE OR SERIES**

Nightmares and Dreamscapes

Dexter • Supernatural • Masters of Horror

## **BEST GORE SCENE**

"Mouth Love" Feast • "Eye Cut" Hostel  
"Exploding Lady" Slither • "Brain Surgery" Saw III

## **BEST DVD RELEASE**

Texas Chainsaw Massacre tin • Elm St Infinitum  
Halloween 25 Years of Terror • Sci-Fi Boys

## **BEST ACTION FIGURE LINE**

Attack of the Living Dead • Cult Classics  
Sideshow 12" series • Nightmares of Lovecraft

## **BEST DIRECTOR**

Eli Roth • James Gunn  
Alexandre Aja • Neil Marshall

## **BEST ACTOR**

Jay Hernandez • R. Lee Ermy  
John Jarrett • Tobin Bell

## **BEST ACTRESS**

Shawnee Smith • Radha Mitchell  
Ellen Page • Shauna Macdonald

## **BEST COMIC BOOK**

Army of Darkness • Marvel Zombies  
Jason vs Jason X • Angel

## **BEST HORRORHOUND FEATURE**

Horror's Hallowed Grounds • Afflicting Art  
Serial Killers • Roadkill • Fantasm

## **HALL OF FAME (Fan's Choice)**

Night of the Creeps • From Dusk Till Dawn  
The Hills Have Eyes

Lost your stamp? Check out [horrorhound.com](http://horrorhound.com) for information on submitting your votes online via email. Also - if you don't mind... let us know where you first heard about HorrorHound. A friend? The internet? A casual shopping experience?

Thank you for participating in the first annual Fan's Choice! Year in Horror Awards. Please pick your favorite films, actors, merchandise releases and favorite HorrorHound features by writing out your answers below. You can choose between the options listed above, or write-in your own. We are also asking you, the fans, to decide which film should be our Hall of Fame feature in the next issue. Please only choose between *Night of the Creeps*, *From Dusk Till Dawn* and the original *Hills Have Eyes*. All winners will be announced online at [www.horrorhound.com](http://www.horrorhound.com) as well as next issue of HorrorHound

Best Original Film:

Best Director:

Best Sequel or Remake:

Best Sequel or Remake:

Best Direct to Video:

Best Actor:

Best TV Movie or Series:

Best Actress:

Best Gore Scene:

Best Comic Book:

Best DVD Release:

Best HorrorHound Feature:

Best Action Figure Line:

Hall of Famer:

Cut Out and Mail to:

HorrorHound 2006 Voting

PMB 264 - 4530 Eastgate Blvd #628

Cincinnati, OH 45245-1266

Name

Age:

E-Mail Address

Sex:

You can also send your answers via email to  
[mail@horrorhound.com](mailto:mail@horrorhound.com) - subject: 2006 Voting

Please cut out and mail in the form completely. One submission per household please. Photographs are acceptable, as well as written submissions on paper.

# 0 CREEPY CHRISTMAS CLASSICS:

# CHRISTMAS CARNAGE

Just in time for the holidays, *HorrorHound* gives you the top ten killer Christmas flicks. Note: some aren't available in the US, which means someone was naughty this year.

1. **Black Christmas (1974)** - Pre-dating Halloween and often considered the first true slasher film. After being asspooked with a bag, a young girl's body can be seen in the attic window of the house over the full course of the film. Extra! Look for the remake due out very soon.

2. **Silent Night Deadly Night (1984)** - One of the best of the killer Santa flicks. To be later followed up by many bad sequels. Angry parents were outraged by the movie to the point of picketing to have the film pulled from theaters.

3. **Christmas Eve (1980)** - The first of the Santa-dressed-killer Christmas horror films. When a Christmas fan-turned-loy maker snaps, he becomes a murdering Santa. Naughty children look out, as he is hell-bent on carrying out his own special brand of Christmas spirit. He has his list but doesn't need to check it twice.

4. **Santa's Slay (2005)** - Pro-wrestler, Bill Goldberg, dawns the Santa outfit this time in this over-the-top comedy horror tale. Turns out Santa is really a demon and has been forced all these years to be nice and deliver gifts after losing a bet to an angel. Now he is free and this Christmas he will deck the halls with lots of gore!

5. **Tales from the Crypt: The Movie (1972)** segment titled "All Through the House" - Joan Collins bottles as Santa Claus, but she has a few naughty secrets of her own. This tale was also redone for the HBO series, Season One, Episode Two. In 1989 years later and returns it's slyly seasoned charm.

6. **Jack Frost (1996)** - Not to be confused with the light-hearted Michael Keaton film of the same name. When a vengeful killer is turned into a snowman, he terrorizes a mountain town! Shannon Elizabeth stars in her film debut where we see her raped by a snowman. Everyone has to start somewhere. They even made a sequel to this one in 2000.

7. **Day of the Beast (1993)** - A Spanish priest has to stop the Devil from taking over the evilest man alive on Christmas day in Madrid. In a vein often the priest must commit random acts of evil to become this man, sadly he is not very good at it. A very diverse film with great black humor and laugh-out-loud moments. Not really a Christmas horror film in the traditional sense, it is a mud-seek out classic often overlooked by fans.

8. **Dani Q: Quest for Christmas (1984)** - A murderer is terrorizing London, hurting down and killing anyone dressed in a Santa Claus costume. Scotland Yard must catch him before it is too late in this violent UK cult classic.

9. **A Nightmare Before Christmas (1993)** - Jack, a creepy world of full-time Halloween inhabitants get a chance to spread their own dark brand of Christmas cheer and experience the holidays for themselves first hand.

10. **Grinville (1984)** - A strange pet turns a small town upside down when a few simple rules are not followed. From Joe Dante, the Master of Horror director of such fright classics as *The Howling* and *Piranha*. The sequel *Grinville 2: The New Batch* hit years later in 1990 with no Christmas ties.

Have you heard of the term "The Splat Pack" yet? If you haven't, then you will soon enough. The term has been used recently as the title for all of recent reigning Hollywood horror directors. All of the members are seemingly new to the industry (as directors) and their work is mostly covered with blood, shocking, torture-fest, grotesque and vividly disturbing - their movies are the result of years of dedication and love for the genre that so desperately needed this kind of resurgence. "Splat Pack" was a term created by David J. Schow, an offshoot of Splatterpunk, back in the late 1980s.

Mick Garris, creator of HBO's *Masters of Horror* program describes "Splatterpunk" as a new wave of particularly explicit horror fiction, much of it collected in Schow's anthology, *Silver Screen*. "Recently, Time magazine ran an article on these unofficial members of the Splat Pack, with major focus on the amazingly successful *Saw IV* (which opened to theaters at number one with a \$34million opening-weekend take). While this small list of filmmakers haven't officially started issuing club membership cards, the Splat Pack, as it currently stands, has most often included such names as Rob Zombie (*The Devil's Rejects*), Eli Roth (*Hostel*), James Gunn (*Sitler*), James Wan (*Saw*), Leigh Whannell (*Saw*), Darren Lynn Bousman (*Saw 2* and *3*), Neil Marshall (*The Descent*), Alexandre Aja (*High Hives Eyes*), and even recent splatter-fest directors, John Gulager (*Fest*) and the Tarantino/Rodriguez team-up (for their yet-to-be-released *Grindhouse*). "The Splat Pack" is the new generation of horror filmmaking." Brad Maxon of *Bloody-Disgusting* con explains for us, "they push the limits of horror and have forced the MPAA back into a corner - more and more violence is now acceptable." Due to the success of these gore films, it has been very obvious that the much-maligned ratings board have let more and more gore leak through the system. Could the move be due to a desensitizing of the masses in recent years, thanks to video games and war? Or could it be a push from the studios who know the type of business these films can do, and how desperately the industry needs their drawing power?

Since this "underground" movement of splat-tastic filmmakers didn't coin their own so-called club, we decided to contact some industry insiders, as well as members of the movement themselves to find out their own personal thoughts on the life circle of fiends and whether they believe being "boxed-in" their own category is a good or bad thing. "I'm happy to be included with those guys. They all really care about making great horror films, and nobody in this 'Splat Pack' makes pussy movies." Eli Roth shared with us. "They all make balls out hardcore horror films. The more R-rated violent horror films out there the better!" John Gulager adds: "We had some of the same influences growing up. We use certain tools that other filmmakers are afraid to use. That may be why these films are so popular today - their willingness to show us torture instead of spooks. Pain instead of scares. We asked Mick Garris his thoughts on the resurgence of these 'torture' flicks, of the new crop of horror masters themselves. "Horror has always been rude and transgressive; it's why they call it horror. It's supposed to make us uncomfortable and our parents blanch. But there is horror and there is horror, there is art and there is garbage. Rob Zombie's *The Devil's Rejects* is an extremely well-told tale of intensity." It would be quite bold to assume that gold is the only color these guys touch. There is one major aspect to remember when you consider these names as an attached group of filmmakers. If the bottom falls for one, well it fell out for the entire pack? "It's just a term," Darren Lynn Bousman notes, "Who knows if we are the 'new breed' of horror filmmakers - only time will tell that." But it has been time that led us to this point. Since 2002, Eli Roth, Rob Zombie and the Saw films alone have pulled in an combined total of well over \$300 million theatrically (US alone, with a combined estimated budget of just \$35 million!), not to mention the excess home video and licensing (toys, comics, etc.) the films have spawned, and the most shocking aspect: they all began as original ideas. Amazing, considering this day and age.

"It's so damn difficult to get these films pushed through the system," Eli continued, "despite what everyone thinks, and we help each other out in terms of advice in dealing with distributors, the ratings board, and other filmmaking problems. I'm honored to be a part of this bloody new wave." In closing, John Gulager sums it up nicely for us: "I know some people will think this is all silly, but this is new for me so I'm honored to be considered a member of 'The Splat Pack', but in the end you just make the films you want to make and if someone calls it a movement, all the better." Look for *Hostel 2* in theaters this Summer, *Grindhouse* this April, Rob Zombie's *Halloween* in August and *Saw IV* in theaters Halloween, 2007.



# EVIL DEAD

## THE MUSICAL

## Disarmingly Funny!

First it was *Dracula* and *Phantom of the Opera*, then *Carrie* and the *Vampire Lestat* (see issue #2)... now *Evil Dead* can consider itself one of the few horror classics to be called a musical! Started on the New World Stages on October 2nd, an unimpaired Off-Broadway stint of *Evil Dead: The Musical* began with critical acclaim. Directed by Tony Award winner Hinton Battle and Christopher Bond, and starring Ryan Ward, the show is presented by Jenkay LLC, Jeffrey Lahmar Entertainment and Just For Laughs Live.

"A 'dis-arm-ingly' notorious musical comedy based on Sam Rami's '80s cult-classic horror films, *Evil Dead: The Musical* unearths the old familiar story." The official release for the show proclaims, "a boy and friends take a weekend getaway at an abandoned cabin, boy expects to get lucky, boy unleashes ancient evil spirit, friends turn into Candarian Demons, boy fights until dawn to survive. As musical mayhem descends upon this sleeper in the woods, 'camp' takes on a whole new meaning with uproarious numbers like 'All the Men in my Life Keep Getting Killed by Candarian Demons', 'Look Who's Evil Now' and 'Do the Necronomicon'." Definitely one for the books!

*Evil Dead: The Musical* originated in Toronto, where early workshop engagements played to capacity crowds. The popular workshop production enjoyed two sold-out runs at Toronto's Tranzac Club before heading off to Montreal, where *Evil Dead: The Musical* opened on July 2, 2004 at the Cabaret du Plateau as part of the 22nd edition of the Just For Laughs Festival.

Directed by three-time Tony Award-winner Hinton Battle and Christopher Bond, *Evil Dead: The Musical* includes book and lyrics by George Reinblatt, music by Frank Copola, Christopher Bond, Melissa Morns and George Reinblatt with music supervision by Frank Copola and choreography by Hinton Battle. The '80s B-movies directed by the legendary Sam Rami are obviously the inspiration for this new musical. "Evil Dead definitely has an element of force and camp," observes "The Musical" co-creator and co-director Christopher Bond, "turning it into a musical was just the next logical step."

George Reinblatt makes his New York debut with *Evil Dead*, but is no stranger to comedy writing. For five years, he has written at the Just For Laughs Comedy Festival in Montreal for such acts as John Cleese, Tina Fey, Jason Alexander, Tom Arnold and Jim Belushi. *Evil Dead* marks his first stage production. Christopher Bond is a graduate of the Queen's University, Ontario Stage & Screen Studies program and has been developing/directing *Evil Dead* with his partners since 2002. Bond gives both horror movies and Broadway musicals and declares that this combination can exist.

*Evil Dead: The Musical* takes place on the New World Stages, Stage 1 (340 West 50th Street) with regular showings nearly every night. Ticket costs range from \$26 - \$61 (Monday thru Thursday) to \$36 - \$66 (Friday and Saturday). "Splatter Zone" tickets are sold for the front rows of the theater where patrons should be prepared for a bloody good time and dress accordingly. Lucky fans may have even attended one of the special programs where classic film actors Betsy Baker, Ellen Sandweiss, Sarah York and even Bruce Campbell showed up to take in the sights and sounds of evil on stage. For more information about the program, including how to obtain tickets and order some special "Musical" merchandise, visit [EvilDeadTheMusical.com](http://EvilDeadTheMusical.com).

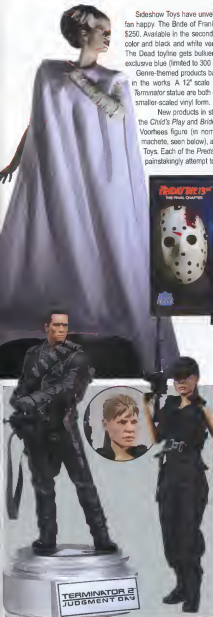


# TOY NEWS

Sideshow Toys have unveiled and released a number of toys sure to make any horror fan happy. The Bride of Frankenstein will now be available in 1:4 scale form for a mere \$250. Available in the second quarter of '07, the figure has been made available in both color and black and white versions. Outside of the Universal Monsters, Sideshow's The Dead toyline gets bulkier thanks to the Subject 57, Doctor figure - available in exclusive blue (limited to 300 pieces) or regular green clothing (1,000 pieces).

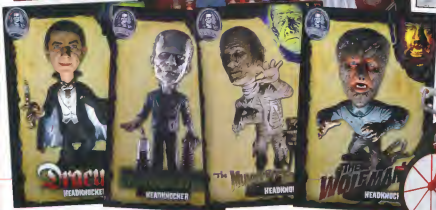
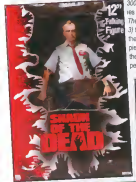
Genre-themed products based on the Terminator and Ghost Rider films are also in the works. A 12" scale Sarah Connor figure and an Arnold Schwarzenegger Terminator statue are both due in '07, as well as Mediam Imports of Ghost Rider in 12" and smaller scaled vinyl form.

New products in stores this month come in the way of 12" Chucky dolls (based on the Child's Play and Bride of Chucky films), the Friday the 13th: The Final Chapter Jason Voorhees figure (in normal and exclusive versions (the variant features a bonus gag-machete, seen below), and finally The new Predator Import models (not shown) from Hot Toys. Each of the Predator figures feature snap-together body parts, full armor (fans can painstakingly attempt to assemble correctly) and character-specific weapons.





NECA news seems to have dried up a bit in the midst of the holiday season, as the company gears up to bring out a slew of new products from *Preziosi of the Caribbean*, *300*, *Harry Potter* and a little film called *Grindhouse*... but what we have here is an assortment of horror goodies. Two new mini-busts due in stores next year are based on the main characters from *Shaun of the Dead* and *The Texas Chainsaw Massacre* (the original). The 12" scaled *Shaun of the Dead* and *Chuckie* (from *Chucky's Play 3*) figures are now available, as is the Cult Classics limited edition *Hall of Fame* line (see issue 4 for full details), the *Seed of Chucky* family box set featuring both *Tiffany* and *Chuckie*, as well as *Glen* (a figure first), and the 4-piece collection of *Universal Monsters Head Knockers*. To wrap things up, NECA has given us the final look at the *SAW*: *Billy* the puppet *Head Knocker* (mock-up shown last issue). The bobble head features the iconic puppet on his trike (which serves as the piece's base).





Above: Have you found your set of Attack of the Living Dead action figures yet? Make sure you're on the look-out, because they are flying off the shelves - and ensuring that you receive the exact figures you want isn't an easy task. On top of the multiple color variations (color, pale, and for easier collectibility, black & white and toxic glow, both available online at mezzotied) each figure boasts sculpting variations. Check out some of the pics above for examples. Genre fans will also appreciate the new Living Dead Dolls to be released in the upcoming months from Mezzotied. Edgar Allan Poe and Annabel Lee (with a raven accessory) will be available in a special 2-pack this February. Suggested retail price: \$49.99



Dream Rush? of Japan have a couple really cool pieces from Chucky's Play in the form of 1:1 scale Chucky dolls. Calm and collective or angered and deadly - choose your own for around \$100 a piece

Gentle Giant have finally released the long-anticipated Creatures of Ray Harryhausen. Clash of the Titans toy line Calibos, Medusa and the Kraken are each available in specialty market collectible stores. These rebroadcast figures feature limited articulation, stand 17" tall and retail for around \$30 a piece, be sure to nab Calibos, as he is one-per-case. Lucky San Diego Comic-Con 06 visitors may have received the chance to purchase a rare 3-pack autographed by Ray Harryhausen himself!



Are you collecting your Horror Clix? WizKids have been showing out some of the coolest ideas for nocturnal gamers, and who wouldn't want to compete against each other as a zombie cop, killer nun or the great Cthulhu himself? Shown above are an assortment of characters available in booster packs, as well as the launch game itself, the San Diego Comic-Con exclusive Cthulhu and the Collector Edition exclusive figure box. The latest edition of Hero Clix (Marvel comics) have also been releasing Marvel Zombie figures that work in both games!



**Did You Know?** Clash of the Titans first hit toy shelves back in the early '80s courtesy of Mattel Toys.

In Diamond Select's consistent attempt to bring fans of *Buffy the Vampire Slayer* every possible collectible they could ever want (especially in action figure form), DST have revealed the next installment of 'Buffyverse' figures. Oz (the werewolf character portrayed by Seth Green), Drusilla (the crazy vampire) and Principal Wood (the son of a former Slayer) make up the next release (which follows the assortment featuring Giles and Faith). Scheduled for a Spring '07 street-date, this new series will also feature something new to the Buffy toy line: a Build-a-figure accessory collection. The Judge, as seen in the second season of the TV show, will ironically be divided into pieces, which will be included with the various Buffy figure packs, that can be collected and reassembled to form this all-new action figure. 'Doppelgangland' Oz, 'Surprise' Drusilla and the limited 'School Hard' Drusilla make up the core assortment; a Preview Exclusive, Principal Wood and yet-to-be-announced remaining variants to round up this set.



Electric Tiki has moved their animated-style maquettes toward the dark world of Sunnydale and its inhabitants - the young vampire slayer known as Buffy Summers, the dark vampire with a soul known as Spike and possibly many of the other classic characters from the series that fans just can't let die. Only in design stages at print time, this new series of 'Tooned Up' collectibles could feature one of two characters per-release date (the proposed initial shipment would include both Spike and Buffy). Assuming the series is a success, expect to see Willow, Xander, Giles, Angel and many of the other amazingly-popular characters. Similar to the already-established deal - fans can also expect to see these exciting new collectibles to become available through Sideshow Collectible's online store. Check ElectricTiki.com for announcements.

Fans who have been anxiously anticipating the release of McFarlane Toys new horror movie licensed products, the Pop Culture 3D movie posters, can finally rejoice. *Jaws*, *Friday* the 13th and *Alien* are all available in their 12" scale glory. While the *Alien* piece lacks in detailed design - it does make up for it with a battery-powered light-up feature in the egg. *Snoozy! The Nightmare on Elm St* poster has shipped and should be in stores by time this issue is available, but for those who can't wait for the next horror-themed poster to be announced, we have the closest thing to it: *The Rocky Horror Picture Show*. The gaudy plastic design (featuring the logo and lips) will hit stores in February '07.



Entering their 5th year in the industry, Electric Tiki finally revealed the final sculpt in their 'Tooned Up' Monsters maquette line. The previously-revealed Herman and Lily Munster are being joined by Grandpa Munster and little Eddie (with Wolf Wolf) who will be packed with Marilyn Munster. The pieces are in scale with the rest of Electric Tiki's 'Tooned Up' collectibles. Each of the pieces are made available on Sideshow Collectible's official website, where you can also pick up the entire set. Special black and white paints have been made available on these items as well.





# Halloween Universal Monster sightings!

While the Universal Monsters have never been completely removed from retail availability, the house has been seemingly placated in recent years (aside from Toy Biz's Marvel Legends-style Monsters box set (see last issue) and Sideshow Toys' few high-end pieces and 12" figures). HorrorHounds are hungry for some fresh new classic monster merchandise. Like trying to find most creatures of the night or web-fingered lagoon dwellers, these new collectibles have turned up in the last place you would think to look. Their return has been to a variety of unlikely retail outlets, stores not likely to score high on most fanatical collector's lists of must-check spots: grocery, drug, and department stores. If you looked hard enough during this past Halloween season, you may have discovered some of these stretchable figures, keychains and playing card sets. The Hendifly dollar store featured items titled *Creeper Classics*. Monster toys have not been this cheap since the monsters themselves first emerged on the scene.



**SOTA OUT!**

It was announced during that inaugural October month that SOTA president, Jerry Macaluso was stepping down from the company he helped build, having sold his entire stake in the toy studio. Some of the final remnants of Jerry's legacy are finally hitting store shelves, such as the Now Playing 3 and Nightmares of Lovecraft toy lines, as well as the 18" scaled Pumpkinhead. Land of the Dead is supposed to hit stores in the beginning of 2007 (no concrete date has been revealed) and some restructuring will occur to place licenses nearing their expiration (such as *An American Werewolf in London*) in earlier assortments (yet to be disclosed) to replace those with longer life. One of the earliest cuts to be revealed: that of the *Tremors* box set. It has not been cancelled, but do expect it to hit stores in the foreseeable future. More info to follow.

Last issue featured a special retrospective on the history of the SOTA Now Playing horror toys and collectibles, as well as a commentary on the studio's history from Jerry himself - which has officially been marked as the last in-office interview Jerry did. If you didn't see the article, check out our official website at [www.horrorhound.com](http://www.horrorhound.com) for ordering information.



Two new McFarlane Monsters 3-Packs of classic action figures. Now available.

**Did You Know?** Pumpkinhead was originally screen-tested under the title: *Vengeance - The Demon*

# HORRORHOUND

Invades The

# LIVING DEAD DOLLS™ ART SHOW

The message came across the desk of HorrorHound - the first ever Living Dead

Dolls art show was to occur in New York starting on Halloween - a first-time chance for artists and fans alike to take a stab at producing their own Dead Doll creation. Not only was this landmark event occurring, but HorrorHound had been invited to partake in the event - furthering an already high-interest. Three HorrorHound fiends had signed up for the show in an attempt to create something interesting, horrifying and hopefully original - all to be displayed for two weeks in the NYC Showroom (Oct 31-Nov 14th) along with over 100 artist and fan submissions. Painters, special effects artists, photographers, sculptors and industry insiders all participated in producing these hand-made creations which were displayed and sold (various proceeds, in which went to charities). Here is a look at the show, through the images of just a fraction of the many dolls on display, as well as a peek at the production process of the three submitted HorrorHound Dead Dolls. For those who were unable to attend the show, there is hope that a second will surface in eventuality.



Starting off with a blank doll - each HorrorHound fiend (Aaron Crowell, Andy Jones and Nathan Hanneman) using different techniques. "Ampultra" received a special "meeting" with a knife, while "Electra" met with an interestingly customized electric chair. Painting was applied before proper clothing was determined (in some cases hand-sewn) and for "Ashley", an unfortunate pairing of glue and ash helped bring this charmed doll to finally. Final touches, such as blood and hair appliances finished out the three designs that fans could have checked out in person at the New York club for those two weeks in November. All dolls were available for purchase at the show, and any unsold characters were posted online at Mezco.net for sale. Enjoy the in-progress pics of all three participants enjoyed working on. **ALSO** Above is a picture of the limited edition art paint done for the show's gremers. On the opposite page are a number of dolls shot at the New York art show, as well as the limited edition Dead Doll grave stone - which was available online at Mezco.net. Speaking of the website - all dolls are now available to order online.



Ampultra



Electra



Special thanks to Nicole M. Puzzo for photography.



We asked Ed and Davison - the creators of the long-running Living Dead Dolls line, in celebration of the anniversary occasion, to come up with a list of their combined 10 favorite dolls from the 10+ assortment (not to mention the multiple exclusives and special editions that have gained attention world wide). As of October 2005 - here are their choices:



**Did You Know?** Only 2 Dead Dolls based on movies have been produced: Edward Scissorhands and Jason Voorhees.

# AN AMERICAN WEREWOLF IN LONDON

## Blue Moons & Walking Meatloaf... A 25-Year Retrospective

by Paul Davis

From the director of *Animal House*—A different kind of animal: Those were the immortal printed words that anticipated what was to come from director, John Landis in August of 1981. Already a much favored funny-man's director through the commercial success of such comic romps as *Kentucky Fried Movie*, *Animal House*, and *The Blues Brothers*, Landis completely pulled the wool over the eyes of movie goers worldwide when he unleashed his monster movie *An American Werewolf in London*—the story of a tragic American loner who survives a werewolf attack, only to bere a terrible curse that will see him transform into a lycanthrope at the rise of the next full moon.

Originally written by Landis in 1955, "AWL" opened to a lukewarm response in the Summer of '81. Critics did not seem to get whether the director was trying to be scary or funny, where as audiences were being torn to the point of leaving the theater while missing the humor entirely. Throughout the production and pre-release marketing of the movie, John Landis always maintained that AWL was NOT a comedy, it's very funny I hope, but it is certainly not a comedy!" explained the director. "We are introduced to the main characters in a truck load of sheep. I wasn't being subtle! These guys will be dead at some point in the movie—but then it's a horror film. It's supposed to be tragic."

John's love affair with the horror genre began way back in 1959 when an 8-year-old Landis saw a matinee performance of *Seventh Voyage of Sinbad*. The young director-to-be was so mesmerized by the creatures and monsters brought to life by the legendary Ray Harryhausen that he knew instantly that he wanted to make movies. In his early teens, Landis dropped out of school and worked at 20th Century Fox as a mail boy. It was not until ten years after being introduced to monster movies that Landis scripted his own scare fest.

**Excuse me, but what's that star on the wall for?**

In 1965, Landis landed a job as a production assistant on the wartime classic, *Kelly's Heroes*. While on a long-distance drive through the desolate landscapes of Yugoslavia,

Landis witnessed a strange, yet intriguing, brutal service carried out by a group of gypsies on the roadside. "I grew up in L.A., so to me it was like being on the back lot with dress extras, each one looking like Maria Ouspenskaya in *The Wolf Man*," cracked Landis. "The body was wrapped in canvas and the canvas was festooned with garlic-bulbs and roses. They then started lowering this body vertically into a very deep hole feet first, while behind me our driver, a local guy named Sacha was literally passing himself from laughing so hard," continued the director. "I was then told that the reason they were burying that man in this manner was so that he didn't get up to cause mischief. I was completely confused by this and asked Sacha if they meant get up like a zombie... to which he is nodding and at the same time wiping the tears away from having laughed so hysterically. So after forty-five minutes of watching this burial, I think to myself... what if he did get up?"

The mere thought of ludicrous superstition crossing paths with a very skeptical contemporary environment tickled the director to the point that even if this dead gypsy did rise from the grave and track down the 18-year-old Landis and his hilarity-stricken driver, they would have absolutely no idea how to deal with the situation. "...we'd be completely unscathed in confrontation with the undead because not only will it be out of our experience, but also because it is complete and utter bullshit," Landis remarked. "You'd be terrified, but you'd also make jokes because it's clearly not real. So that was really the beginnings of the *Werewolf* script—taking a very scary situation and grounding it with that kind

of realistic, awkward sense of humor that we get when we are shifting ourselves."

Despite heavily relying on humor to rationalize the lycanthropy and supernatural in the modern setting (even the lead does not believe what is happening to him), Landis stuck very closely to the traditional telling of Hollywood werewolf mythology and was inspired heavily by Curt Siodmak's *Wolf Man* creation as portrayed by Lon Chaney Jr. in the 1941 Universal classic. "Larry Talbot/The Wolf Man is a tragic figure, it's sad," Landis commented. "And it's so interesting because he has to turn into something else before he starts killing. It's like he has cancer, but instead of killing him, it's killing everybody but him."

Placing his *Werewolf* tale in the hustle and bustle of modern day London was not a difficult decision for a young Landis. From the conception he knew he had to set it in a foreign country so as to alienate the main protagonist from the rest of the characters in the story, but in doing so he also wanted the characters speaking English. The added bonus of England's gothic background as the homeland of such authors as Bram Stoker and Mary Shelley sealed the location for Landis, and *An American Werewolf in London* was underway.

Early on in the writing of the screenplay, Landis knew that the transformation from man-to-beast had to be something unlike anything seen on screen before. "In most of the wolf man movies the beast himself is almost always a two-legged creature. In the 1955 movie, *Werewolf of London*, Harry Hull just walks behind a set of pillars and comes back out... the more he does the the hainer he becomes and starts to look like *Travolta in Grease*," laughed Landis. "I knew an audience wouldn't buy something like that. The idea I had when I wrote it was that I'd show the transformation with no cut-aways, all on camera with bright light."

"I continued the director. 'I had no idea how I'd do it, but I even had the music picked out for it back then. I wanted 'Blue Moon'! I knew I had to come up with something clever to show on camera—how this young man turns into a four-legged monster."

Two years after completing his screenplay for AWL (in 1971), John Landis marked his directorial debut with the \$60,000 monster satire *Schlock* (it was playing the movie's lead monster (an ape-like creature) that Landis met a very talented 20-year-old make-up artist named Rick Baker. A few hours in the make-up shop for Landis gave him the opportunity to quiz Baker on how to tackle

FROM THE DIRECTOR OF ANIMAL HOUSE...  
A DIFFERENT KIND OF ANIMAL.



Above: The original US 1-sheet. Below: Original international poster.



PolyGram Pictures presents a Lycanthrope Film Limited production  
An American Werewolf in London  
Starring David Naughton, Jenny Agutter, Griffin Dunne & John Woodvine  
Original music by Elmer Bernstein. Executive producers Peter Guber & Jon Peters  
Produced by George Folsey, Jr. Written and directed by John Landis  
PolyGram Pictures  
A Division of the PolyGram Group of Companies  
Dolby Stereo  
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A 1997 BBC Radio adaptation of American Werewolf by Dirk Maggs, based on John Landis' movie script. The two-cassette set clocks in at 1 hour and 50 minutes and features the vocal talents of Jenny Agutter, John Woodvine, Brian Glover, Eric Meyers, and William Duft.

the task of a full-on werewolf transformation. "I asked Rick to read the script and tell me how he'd solve this problem, because I wanted to see the skull change form, hear the bones crack. Basically I wanted it to look painful," Landis clarified. "If your hand goes from what it is into a paw then it's going to hurt!" While both were quick to laugh off the suggestion of putting a dog in a werewolf suit, Baker mentioned how innovative it would be to show the transformation in one shot; however Landis insisted on cuts and close-ups to make the sequence more dramatic. All the same, Baker had nine years to think about the execution of John Landis' dream werewolf transformations, as Landis failed to generate interest from studios in making his monster movie.

In spite of his inability to get a studio keen to invest in AWIL, John Landis did find himself being offered comedy projects due to the exceptional comedy-writing studios spotted in the same Werewolf script that he was trying so hard to sell. "The unanimous opinion was that it's either too funny to be scary or too scary to be funny - it was inconceivable to these people that it could be both," explained the director. It was on the back of the tremendous commercial success of his two comedy classics *Animal House* and *The Blues Brothers* that Landis was able to form his own production company, Lycanthropy Films Ltd, and set about producing AWIL himself.

#### Fee Fi Fo Fum... I smell the blood of an Englishman!

With an estimated budget of around \$10 million dollars, thanks to a production deal with Jon Peters and Peter Guber and a joint production/distribution package with Universal and

Polygram pictures, Landis started work on his dream project by immediately resuming contact with Rick Baker to provide the special make-up effects for AWIL. Their attention was quickly turned to the appearance of the wolf that was at the forefront of many of the movie's impressive set pieces. "I remember having arguments with John because I wanted it to be a two legged werewolf," explained Baker. "Growing up I'd always seen a werewolf to be Lon Chaney Jr. walking around on two legs. John was adamant that he wanted it to be this demon hound from hell." In keeping with the wishes of his director Baker started to imagine different methods in which he could believably and successfully exhibit a four legged, free-moving beast on screen Baker remembered: "I couldn't really put two people in a suit because that would look dumb." Then one evening, a novel idea came to the young make-up artist, "I remembered as a child dog wheel barrow races where your friends hold your legs and you walked on your hands. So I figured if we put a guy on a wooden board with wheels on it and put the wolf suit over the top, we could puppeteer the hind legs with rod puppets so he could really move around on it and have his hands really making contact with the floor." As for the general look of Baker's werewolf, the make-up artist drew a lot of inspiration from the small Keeshaand he had at the time named Bosco. The dog's funny nose and gaping mouth provided enough reference for Baker to sculpt an ideal hound of hellish proportions, as Baker added: "John's intention was to only show the wolf for just a few frames so I intentionally sculpted a very extreme expres-



Original German poster



Turkish movie poster with an interesting title

sion on his face, so in the short time you did see him, you could see that there was an intentional evil about the creature."

As well as the appearance of the finished wolf on-screen, both Landis and Baker still had the ultimate challenge of turning their lead actor into the monstrous quadruped on camera. Referring back to their initial conversations nine years previous, Landis mentioned that Baker had to come up with something that audiences had never seen before. "What I proposed to Rick was the worst possible thing you could tell a make-up artist, which is no cut-aways and extremely harsh fluorescent light, so there's no way for him to trick you - it has to happen on camera," said Landis. "I wanted to see the ribs in his back as his spine arched," he added. With seven months until principal photography ensued, Landis left Baker to work his magic with his teenage crew of six assistants, whilst the director went ahead to pick his cast of unsuspecting performers for what was to be a grueling two month shoot.

I'm a werewolf, he's a werewolf, she's a werewolf, we're werewolves; wouldn't you like to be a werewolf too?

With Polygram Pictures requesting that Landis hire stars for some of the leading roles on AWIL, casting the movie was not made easy for the now-30-year-old director. Convinced that he could make stars rather than utilize current names, Landis

looked upon the services of relatively unknown talent, actors that had the hunger (pardon the pun) to take a bite (sary again) out of a demanding role, as well as embody the personalities of their onscreen counterparts. For the lead role of David, the young American afflicted with the curse of Lycanthropy, John Landis turned to the vanguard of the popular Dr Pepper commercials, 28-year-old Dave Naughton. Upon meeting Landis, Naughton knew right away that the commercials had given him some momentum with the director, as he recalls: "I met him at his office and we talked about the soda commercials I had done, he was a Pepper, I was a Pepper."

so we hit it off from there. He literally offered me the role the next day. Classically trained as a stage actor, Naughton had already spent time studying in Britain at the prestigious London Academy of Music and Dramatic Art, before performing at the New York Shakespeare Festival in a production of *Hamlet*. In 1977, David became the lead singer and dancer in a series of 'Be A Pepper' soda commercials for Dr Pepper - shortly after which he had a hit single with 'Makin' It', the theme tune to a disco-cultured TV series that he was also the star of. To help Rick Baker and his crew along with the many effects that David had to tolerate, Naughton was on hand at Baker's studio approximately six months before the cameras rolled for casts and molds to be taken from the young actor's body. "The first thing Rick said to me when I met him was 'I feel sorry for you'," Naughton added.

The part of David's love interest, Alex, a beautiful nurse who disengages David's neurosis as anything serious, went to twenty-six-year-old actress, Jenny Agutter (of *Logan's Run* fame). Landis considered Agutter to be the 'Fay Wray' to Naughton's 'Kong', an actress who could really emote



Japanese Movie Poster



and express the anguish that Alex goes through knowing full well that she's fallen in love with a monster. Equally impressed by the director's high energy and passion for film, Agutter embraced the role of Nurse Price, a character she described as having her head on straight. In preparation Agutter spent several evenings at a London hospital to see how the nurses work and interact with both their colleagues and their patients – a valuable time spent before her two-week start filming nights was to commence.

"The thing that really astounded me about doing *An American Werewolf in London* was that I didn't audition for the role. I hadn't even been in a movie before," explained Griffin Dunne, the actor cast in the role of Jack, David's ill-fated American best friend who is savaged and murdered by a werewolf in their initial attack on the Yorkshire moors at the movie's commencement. "All I did was meet John, we talked for about ten minutes and that was that," Dunne continued, "I then got a phone call from John saying that he was going to send me the script and if I wanted to do it to call him right back. I remember him asking me if I was claustrophobic, to which I said no – and I had no idea why until I was in that make-up chair." While playing the undead Jack, Goodman allowed for a more lenient work schedule than his American counterpart, Dunne endured some of the most demanding make-up jobs from Rick Baker and his crew. "Turning up on the first day of make-up tests, Griffin wasn't too pleased about it because he thought no one will look at him," remembers Baker. "He did look disgusting though," Baker laughed.

One of the true highlights of the AWIL cast is the selection of celebrated supporting actors that light-up the screen with their presence. Although fresh-faced at the time, AWIL boasts such distinguished names as John Woodvine (*The Devils*) as Dr. Hirsch, the late Brian Glover (Alan 3), Rick Mayall (*The Young Ones*), David Schofield (*Gladiator*), Sydney Bromley (*Dragonlayer*), Michael Carter (*Return Of The Jedi*) and the legendary Frank Oz (*Yoda*). David Naughton remembers quite fondly working with his British co-stars. "I respected them immensely. Having studied acting in Britain I had seen many of them on stage, so I was not surprised by their expertise and professionalism."

FANTASTIC...  
FRIGHTENING...  
FUNNY...  
Julie London...  
The director of  
Animal House  
brings you a  
different kind  
of animal.



## AN AMERICAN WEREWOLF IN LONDON<sup>®</sup>

WARNER BROS. PICTURES PRESENTS A WARNER BROS. PICTURES FILM AN AMERICAN WEREWOLF IN LONDON A FILM BY JULIE LONDON CASTING BY JILL BROWN COSTUME DESIGNER JILL BROWN MUSIC BY JILL BROWN EDITOR JILL BROWN PRODUCTION DESIGNER JILL BROWN EXECUTIVE PRODUCERS JILL BROWN PRODUCED BY JILL BROWN WRITTEN BY JILL BROWN DIRECTED BY JILL BROWN

Australian Poster

### Beware the moon, and stick to the road... oops!

Principal photography on AWIL set in motion in February of 1981, kicking off in the foggy landscapes of Powys in Wales – although it is referred to in the movie as the fictional Northern English town of East Proctor, Wales boasted a more cinematic landscape for the opening sequence. Night shoots on the freezing moors of Abergweyn proved to be a hysterical feat for the two young American actors, thrown together for their feature film debuts. "Those nights were cold, but hilarious," remembers



Above: Two example sets of *An American Werewolf in London* lobby cards. Most promotional lobbies for the film included the usual genre imagery (werewolf in the companion shot). The sets also included an eighth card, which was pulled by the studio. A rare find that's worth much more than the seven shown above.



Americans when they leave, superstition forces them to keep their cards close to their chest—a circumstance that, like *Lands* in Yugoslavia eleven-years previous, strikes the boys as ludicrous.

After a memorable warning, "Beware the moon, keep clear of the moors," the two find themselves back out in the pitch black countryside. As the rain begins to fall and the howls from an unseen creature pierce the silence, Lands sets the audience up for one of the blackest strokes of its day, as Griffin Dunne recalls: "...it's a bit of a genre cliché these days, but until *AWL* it was pretty much unheard of to kill off one of your main characters in the opening reel. I think we really caught them off guard with that." Lands always had plans for Jack's death scene to be a real mood setter for the movie. If anyone was still convinced after the scene in *The Slaughtered Lamb* that the movie was a comedy, then Lands was about to give it to them straight. "It was very clever what John did when David and Jack are running from the howl," continued Dunne. "We go from these two making genuine wisecracks at each other to a really awkward yet macabre sense of humor, when in reality, they're absolutely terrified. I think that freaked a lot of people out because it's a feeling we've all experienced at some point."

#### I will not be threatened by a walking meatloaf!

Jack's death in the opening fifteen minutes of *AWL* had to be something that justified the amount of make-up that Griffin Dunne was being subjected to at the hands of Rick Baker—in short, it had to be realistic, gruesome and extremely violent. Turning Griffin Dunne into the "walking meatloaf," undead Jack was something that Baker sunk his teeth into from the get go. "Is the script it said that Jack has his throat torn out by this wolf and that half of his face is missing?" The Make-Up artist remarks, "So I did what I thought that would look like, which was this big hideous wound on his neck and a really scarred up face." Dunne was in the make-up chair for Baker almost two months before cameras rolled and, much like his American cousin, David Naughton, it was not a happy experience for the actor. Almost going into a catatonic state in the several hours it took for the make-up to be applied, Dunne became extremely depressed at his appearance, and prayed that his family did not watch the movie to see him looking so realistically dead. "I was relieved that Griffin went through as much discomfort as I did," admitted Naughton, "he wasn't shy to express it either!" Fans best remember the scene where the hideously scarred Jack visits David in the London Hospital for its iconic dialogue, brilliantly delivered by both Dunne and Naughton. Although Baker's make-up is the center piece of the scene, the performances from both actors are spectacular. As for commenting on his own work, Baker was quick to point out the rudiments of the scene. "People always remember that little piece of flesh that wiggles on his neck every time he talks, I've found myself gnawing his performance and looking at the wiggly piece of flesh whenever I've watched it," joked Baker.

"There was a series of different make-ups for Jack," Baker added. "Each time you saw him he'd be more decomposed, so every time we had to resculpt and make new pieces." Jack's second visit to David, while in the London apartment of Nurse Price, exhibits Baker's second make-up for the undead character. While this look certainly reflects a further decomposed appearance, Baker soon hit a brick wall when further



French Poster

## Home Video timeline

An *American Werewolf in London* (AWL) has never been easier to find in difficult position for fans to obtain. (Whether via VHS, Laserdisc or DVD, the original [and even the sequel] have been widely available. Below are a look at the most commonly available versions of the films.



1986 1986 1988 1988 1995 1995 2001

**AWIL Quote:** "I didn't mean to call you a meatloaf, Jack!" — David Naughton (*AWIL*)



Shows on the screen on this and the opposite page are a number of fan-produced films, novels, books and artwork featuring the characters of *An American Werewolf in London*.





Back in 1984, Don Post Studios produced a very limited number of masks based on characters from *An American Werewolf in London*. The three masks were available for a short period of time and based on the wolf and two "Nightmare Demons" from the film. Special names were attached to each of these products, such as the "Barbed" (the werewolf), "Nightmare" (the bald-headed Demon) and "Wormonger" (the demon featuring the WWII Stomptrooper helmet). Finding these three masks in one place (especially in decent shape, and with their original Don Post sales tags intact) is a rarity in the modern mask collector community. On average these masks garner between \$200-\$300 on the secondary market. If you're lucky, definitely some of the most interesting, and rare, *American Werewolf* products released to date.

decomposition was required for one of the movie's highlights: Jack summoning David to meet his victims in the confines of a porno theater in Pizzardi Circus. "The thing with make-up is that it's an additive process, so it's easier to make someone look better and extremely difficult to make someone look thinner because we can't subtract what's already there," explained Baker. "As you're decomposing you become very skull-like, so what you have to do with a make-up like that is build the cheek bones out and make it hollow, but then everything appears to be bigger, so I figured we'd be better off using a puppet for Jack's latter appearance."

Already depressed that his screen time was decomposing faster than his character's appearance, Griffin Dunne was not entirely happy at the prospect of a puppet taking his place for the movie's most memorable scene. "I took a life cast of Griffin and had a clay press done so that I could subtract from the piece and create what Griffin's skull looked like," recalls Baker. "We were able to create a more dead looking character that way." Dunne happily stood down for his mechanical doppelgänger, on the grounds that he had the opportunity to control the dead guy while the camera's rolled. Landis happily agreed and Dunne performed the entire scene (with the help of five puppeteers) by watching a monitor and reading his dialogue in response to the actors.



Original vinyl soundtrack

bed off in the distance. As Nurse Price approaches the bed, David has a pale white complexion, huge yellow contact lenses and huge fangs as he growls at the beautiful nurse. The problem Naughton encountered with this particular make-up was the contact lenses used by Rick Baker. "They were glass!" gasped Naughton. "Full glass contact lenses that were so painful. Thinking back now I can't believe how dangerous that was. It would be unheard of these days."

#### Tomorrow night's the full moon... you're gonna change!

While destroying Pizzardi Circus for three hours on two consecutive nights is a pretty impressive notion for any Londoner to comprehend, ask anybody and they will happily agree that the center piece of *An American Werewolf in London* is the very thing that Landis thought so much about: the moment in which David Kessler, a twenty-something male, physically changes into a four-legged werewolf in the living room of his girlfriend's apartment. "The whole transformation is pretty much an erection metaphor," Landis laughed. "A lot of it is to do with adolescence, you know that point where your body starts to go through changes. That's what puberty is all about." Landis had already laid out all the ground work for Rick Baker to work with.

Competing with Rob Bottin's wolf transformation in Joe Dante's *The Howling*, which had been released that very same year, Baker knew he had his work cut out for him. David Naughton had been subjected to complete body casts, the appliances were made, and the transformation was ready to happen.

Baker knew that Landis wanted to show pain and movement during the transformation, how this was achieved was completely down to Rick and his team of talented young assistants. "One of the things we did do, for example, David had pretty much a hairless chest, and we ended up with a very hairy chest on 'him mid-transformation,'" explained Baker. "We actually did the very hairy chest stuff first, shot that stuff, and then trimmed the hair back and pulled off some hair and shot an earlier stage, and then pulled off some more hair and trimmed it back and an earlier stage was shot - this was so we could get more make-ups done in one day." When it came down to the more complicated effects such as the manipulation of bone structure, Baker resorted to creating a series of specially modified appliances by over plastering a urethane elastomer that stretched further than foam latex. "We made what we basically called 'change-o-heads' and 'change-o-hands' and 'change-o-backs' which were prop likeness heads and hands and so on that actually physically had a mechanism inside that would deform it into a different shape," explained Baker. "They had this very stretchy, flesh-like material but it eventually continued to plasticize and it just turned itself into goo and disintegrated, but it lasted long enough to get the film done anyway."

The focal point of the transformation, David Naughton, spent approximately ten hours in make-up for the six days he shot his moments for the transformation on the London sound-stage.

made to replicate Alex's apartment. For Baker, the time spent shooting his work did not seem as long as Naughton's recollections. "The transformation didn't really take that long to shoot the physical things," Baker noted. "John would say 'Action', the change-o-head would stretch out, he'd yell 'cut', and it's like, 'OK, we've got that.' I just spent months working on the thing and it took them ten seconds to shoot it. It was disappointing to think of all that time going into that, but then I went with my crew to Westwood to see the movie when it came out, with a real audience, and when that ten seconds of

#### Am I asleep now? Awake? Or what?

In *An American Werewolf in London*, John Landis frequently employed a unique dream-scape that the director used as a straight homage to one of his favorite movies: *The Decent Class* of the Bourgeoisie and its filmmaker, Luis Buñuel. "It's weird as hell, but it's dreams, within dreams, within dreams," explains Landis. "People keep waking up, so in the middle of it you're so confused as to whose reality is what!" One of the most talked about dream sequences conceived by Landis in the movie involves a gang of demon Nazis that invade David's family home, force him to watch as they brutally murder his family, and set fire to his house before slicing his throat. "You're a Jewish teenager growing up in America, what's scarier than a battalion of demonic Nazis invading your home and murdering your loved ones?" chuckled Landis. "David is afraid he's losing his mind, so his dreams relate to his own experience which is why he thinks of his family, where it's safe and familiar, but it's a typical teenage nightmare."

David Naughton expressed his own concerns while filming the scene in question. "That was a real knife that stuntman had to my throat," clarified the actor. "What worried me to no end was that the guy had absolutely no vision through that mask. So I had to keep as still as possible and count my blessings."

Among the dream sequences that caused the most discomfort for the lead actor involved a make-up that was perhaps used on-screen for the least amount of time. The dream involves David running through a forest and witnesses himself in a hospital



Nightmare Demon Figures





the face stretching out happened, people stood up and cheered - it was then that we realized why we put the work in."

Upon its release, *An American Werewolf in London* opened to a split response from both audiences and critics alike. Although the general opinion of Landis' movie has gradually leaned more toward the positive, as subsequent video and DVD releases throughout the years have made the film more widely available for generations to discover. In 1983, Michael Jackson heralded the movie as his inspiration to write the song "Thriller," and went on to make one of the most memorable music videos of all time with the services of John Landis in the directors chair and Rick Baker on make-up.

Despite a media backlash against horror movies at the time of *AWL*'s release, the censors had no problem issuing the film with a hard R-rating. This was due in large part to the language and nudity present in the movie rather than the graphic violence and gore soaked special effects.

#### The wolf's headline must be severed

It took nearly twenty years, but the classic Landis werewolf tale could not be left alone. Although it was reported that Landis had been begged by studio execs to leave the ending of the original film open, so as to allow potential follow-ups, Landis refused. Directed by Anthony Waller and written by Tim Burns and Tom Stern (the duo responsible for penning the 1963 horror spoof *Frankenstein in Paris* centered around a young Andy McDermott [Tom Everett Scott] who, with his friends, meets up with a young attractive woman named Serafine [played by Julie Delpy] and local ravers who invite Americans into their trippy parties for a special surprise. All of the local punks happens to be werewolves! All spawned from Serafine, who in turn is the offspring of Alex and David (from *AWL*). She has grown up with the blood of the wolf in her system and has recently killed her own mother. A cure has been developed and she, along with now-boyfriend Andy, must slay her "friends" from spilling anymore beastly blood. Her friends, of course, had their own blood samples to turn themselves into the hair-raising hellspawn.

The over-saturated plot, mixed with homo-CGI-created transformation and wolf effects helped make this unintended sequel disappear into horror obscurity (not to mention how the producers also decided to ignore most of the "rules" set-up by the original film,

although it should be noted that the film made its money back in the box-office, more than likely thanks to a devoted fanbase from the original film. One of the most memorable aspects of the sequel is the usage of the rock band Bush on the haunting soundtrack. Their song "Mouth" actually won AWP a MTV Movie Award for best song... for what it's worth.

#### A naked American man stole my balloons!

Memorabilia and merchandise has finally started to turn up by the numbers in the form of T-shirts, figures, busts and props. In the past two years, we have seen all four John Nightmore Dancers released courtesy of SOTA toys as part of their Now Playing action figure line - with consi-

Special Thanks to Sean Clark, Donald England, David Bickel, Alex Leitch and Alex for their help in the making of this article

derant rumors that the wolf, as well as Meslof Jack, are also in the cards. Also available from SOTA Toys is a beautiful mini-bust of the wolf, mounted above the five-pointed star from the Slaughtered Lamb. In recent months a series of official *AWL* tees have hit stores thanks to NECA. If you like your collectibles with a little more scarcity to them, then you may be interested to seek out the original *Werewolf* masks released by Don Post in October 1984. The three masks, cast directly from Rick Baker's original molds, were made available through various mail away sources for Halloween of '84, but have since become among the rarest licensed collectibles made available from the movie. A very *AWL*-looking devil mask has recently hit stores during the Halloween season, and fans can't get enough of the hairy-fun. Props, masks, busts, model kits, prints and statues have all been made in myriad form from the various realms of fan-made memorabilia. We have included a selection of such items across the sides of pages 28 and 29 for you, the readers, to enjoy. Now that the film is receiving proper licensing distribution - let's hope the mass retailers catch on to the demand of wolf-inspired collectibles and we see glut replace the drought in our collecting-needs.

#### I see a bad moon rising...

Twenty-five years on and *AWL* still holds up as an oner, if not the, greatest werewolf movie ever made. Films such as *Wolf*, *Glacier Snags* and *Gothed* have tried to rekindle the audience's love affair with the Hollywood lycanthrope, but each has failed to leave their mark as blatantly as Landis' masterpiece of modern horror. While Landis remains enamored by his monster movie, he feels, looking back, "inside the audience saw too much of the wolf. I think the most successful shot of the werewolf in the film is the tube station," says Landis. "Where it's pursuing that Michael Carter as he feeds up the escalator. Then we switch to a high-angle looking down the escalator and the wolf comes in to the frame, and you see just how big it is - and from quite a distance too. That was the best kind of shot of the wolf for me because you see it yet you don't REALLY see it." Having won the first ever Academy Award in 1982 for his Special Make-Up Effects on *AWL*, Rick Baker was quick to recognize that his work on the screen certainly set a new standard for the way mechanical special effects are presented on screen. "Every film after it, that had a transformation, did what we did," Baker adds, "I would actually love to have the opportunity to do a transformation in a film like *AWL* again. I would definitely take advantage of computer technology as well. I think a real miracle of the technology would allow you to do a transformation that would just blow people away." For actor David Naughton, a regular on the worldwide horror convention circuit, he believes the film has not aged at all, and that people are still discovering the movie and relating to it in the same way that audiences did in 1981. "I'm very flattered to have been involved and proud of that fact. It's not a movie that I will ever have to live down. Even doing the nudity was not something I'm embarrassed about. It was a life-changing experience and I wouldn't change it for anything." Hate it or love it, *AWL* has made its mark in cinema history, and for this Horrorhound, it triggered an adoration for the horror genre like no other movie I had ever seen. For that I will remain forever thankful to all who made *An American Werewolf in London* possible. Until the 50th Anniversary, Beware The Moon, and stick to this classed! 🐾

# AN AMERICAN WEREWOLF IN LONDON



โดยเหวน ไชตร้าย  
เดียดตาย แต่ ดุดัน

อเมริกันคนโหด

AN AMERICAN WEREWOLF IN LONDON



รับตุ๊กตาทอง  
ยอดเยี่ยมประจำปี

เตวิตา นองหัตถ์ เจมส์ ออทิซเซอร์ กริฟฟิน ตันน์

1982 ORIGINAL THAILAND MOVIE POSTER

# Guide to Horror Movie WATER GLOBES

Call them what you will: Snowglobes, Snowdoms, Snow Shakers, Water Globes, Waterdoms, Waterballs, Shake 'em ups, Shakes, Snowies... A possible successor to the paper weight, the first water globe was created in France in the early 1800's. In 1873, many companies began to produce the popular globes and sell them all over Europe capitalizing on this new growing trend. Generally associated with Christmas or scenes of winter, this great novelty item appealed to a wide audience, and in time became more sophisticated with different styles and designs to choose from (including moving pieces, music and lighting). A long history as souvenirs available at tourist shops and theme parks, some water globes were created for advertising and promotional uses and see a very low production run. So, is it any real surprise to HorrorHounds that many water globes have been produced over the years to honor our favorite movie monsters and horror films? Here is a quick look at key horrific globes from past and present.



Sometimes it is a little harder to get such a niche product into stores, which is really sad when considering the possibilities of what could have been. Below is a look at some of the unproduced water globes from both NECA (featuring design drawings of killer looking Texas Chainsaw Massacre, Alien and Hellraiser globes) and Factory X (who's Jeepers Creepers globes were cancelled). The company was sold to Palisades Toys a couple years ago, who in turn closed their doors last year, probably by Wheezy Wheel Studios.

A 1:1 scale No-Fear face  
just sculpted for a  
proposed model kit



Mike in his homestudio in front of a bunch of scary looking skulls and a Griffin!  
Plus there is a winged bat in the top of the picture. Gotta love that!

Each issue of *HorrorHound*, we like to take a look at some of the most talented artists in the industry. Whether be sculptors, mask makers, toy makers, filmmakers or musicians - these are the talents that bring us those amazing gems meant to entertain us, the fans, all while celebrating the firms we all love to watch and worship. This issue, we focus our Artist Spotlight onto "Monster" Mike Locascio. He has worked on some of the coolest action figure lines the industry has seen. Tortured Souls, Movie Maniacs, Monsters, Resident Evil... on top of these great creations - Mike has also worked in the modeler world. In this special article we showcase some of Mike's greatest creations as well as some items the public has never had the chance to see. Mike explains his experiences in the toy industry, as well as peeking into the history of his morbid fascinations and past.

**HorrorHound:** Instead of asking how you got into the business - lets ask this - why did you want to?

**Mike Locascio:** Well, my background was in fine art. I had an apprenticeship for years in NYC, starting in the early 90's, but as a kid I was always into the comics, movies, and games that figures are being made from. During my apprenticeship I focused on anatomy, studying reference books, other sculptors, and using live models on a regular basis. I even used dead models; for a while there was an annual class for artists at a medical school where I dissected cadavers. It was a very 'Old Masters' way of learning the human form, luckily though, the preservative methods are much better than in the old days. I stumbled into the toy business through an old acquaintance; it wasn't something I had ever considered. Growing up in the '80s, I never considered toys "sculptures", but after seeing the stuff McFarlane was doing, well, it looked realistic, it was cool subject matter, and seemed a challenge to accomplish; so I wanted to try it out. Also, having a steady, decent salary; playing with clay sounded like a good deal. This was the beginning of 2000 when I applied [at McFarlane Toys], and they gave me a shot. It was an adjustment, different scale, materials, and subjects from what I was used to, but I grew to love it pretty quick. And with a studio full of professional artists, I was learning more than ever.

Left: An original piece, Bruce Willis as seen in the comic book inspired film, *Unbreakable*



Left: Little Miss Muffet in bondage? Right: The werewolf from the Brian Storer's *Dracula* box set.

**HH:** Is it true that a bulk of your work came from your tenure at McFarlane toys? How much control did you have over projects you worked on at the company?

**ML:** I was at McFarlane for about five years, and freelancing for almost two by now. I was known at McFarlane for being a fast and efficient sculptor and also for being able to research and design, so I was very productive in those years. Much of the horror or fantasy oriented figures in that time, I worked on to some extent. The design drawings were very rough pencil sketches from one angle, so there were a lot of blanks to fill in, especially with the original lines of product. Basically, if Todd thought what I did was cool after my supervisor approved it, it got made. So it wasn't quite control as much as freedom to work within a concept and within Todd's aesthetic. During most of my time there it was up to the sculptor to handle a figure start to finish, and the group effort approach was mostly reserved for stuff running late. Splitting a figure up became more prevalent when they increased both the number of figures produced and the number of sculptors.

**HH:** If a kid came up to you and said he wanted to get into the toy sculpting industry - what would you tell him?

**ML:** I'd ask him why such an odd career choice? Many people I've worked with kind of discovered the business after





working other jobs and have very diverse backgrounds. There's work out there, but it's not a huge industry, and the standards for sculpting just keep getting higher as customers start to expect figures to look as realistic and detailed as possible. You need a good art education (not necessarily formal art school) raw talent and motivation. It's also good, both for a career and for improving your skill, to work as many hours a day as you can. I do that by choice because I have a passion for it, but it may not be for everyone.

**HH** Do you think that the industry can sustain itself in the oncoming years?

**ML** Um, I certainly hope so.

It's bound to change, I think, both aesthetically and technically, and have its ups and downs, but I think there will still be a market for it in the future. Our culture seems increasingly geek-friendly too, and the presence of entertainment sources: the movies, TV shows, music, and video games, makes it easier to access than ever. A natural offshoot of that stuff is to have a little figure of it at work on your shelf. Figures have already become more sophisticated to acknowledge an older, ever-age audience.

**HH** *HorrorHound* loves good monsters and you happen to have acquired yourself the nickname - "Monster Mike" - how in the world did that happen?

**ML** I guess because I was the go-to guy for monster figures at McFarlane. I mean, I had plenty of sports figures and other more normal stuff while I was there, so I wasn't exactly typecast, but I really enjoyed the creepier projects and I guess it showed. I had a good track record with Todd Thing what I came up with, combined with being quick mean! It just made sense for my supervisor to give me those projects. I was also the guy to bring in a stack of disturbing reference material for the design and sculpting of original lines. A lot of the figures involved deformities, decay, mutilation, bondage gear so I just brought in what the job required. I also had a lot of helpful reference on weapons, armor, and historical costume, but the weird stuff is what folks remember.

**HH** What is a normal day for you?



Left: Two menacing looking characters from the movie *Resident Evil 4* toy line from NECA. Right: One of the first model kits produced.



McFarlane's Monsters Dracula figure, just recently re-released.

**ML** Very exciting; you have all the fun of sitting still, being quiet, making small measurements, long periods of concentration. It's basically just: walk downstairs and get sculpting. I gain time by having no commute, but lose time by having to coordinate with clients, photograph the progress of a piece, ship stuff out, all sorts of little jobs that someone else does when you're at a company. I'm naturally nocturnal, so the bulk of my work is done in the wee hours. It seems an ideal situation in a

lot of ways, plenty of freedom and devoid of office intrigues, but a lot of responsibility attached as well.

**HH** Tricks of the trade - what tools have touched the last day you worked on?

**ML** The bulk of the work is done by hand with metal tools of various shapes. I often make my own or alter tools to get the right feel. Little saw blades and brass tubes come in handy a lot, also files and sandpaper. There are plenty of household things you can use for texture, types of cloth, foil, mesh, twine, but it's easy to go overboard, so I usually use stuff like that as an accent if at all.

**HH** You have quite the collection of oddities and skeletons. We noticed some of the items you have in your collection bore a striking resemblance to something that was produced for a Clive Barker toy line. Tell us about this?

**ML** Yeah, Circus sideshows and human anomalies have long been an interest, so when that line was proposed I brought in a stack of personal reference on it, as well as modern primitives and the usual BDSM stuff that Todd liked. I was very familiar with the pickled punks already, so that was an easy one to sculpt; I wanted them to look realistic and not over the top monster-ish. That's something we came across a lot with the edgy material, a cartoon design sketch is one thing, but when its sculpted realistic it will challenge sensibilities, more so than first intended.

**HH** You have a pic of a Renfield figure from *Bram Stoker's Dracula* - was that to be part of the McFarlane line or was this something you created to fill your own needs?

**ML** I actually did the piece before



Zombie and Dog prototypes from *Resident Evil* toy line from NECA.



A custom made Renfield from *Bram Stoker's Dracula*.



(Right: The Tooth Fairy A figure from McFarlane's Movie Monsters that didn't quite match the first character used in the film *Darkness Falls*.)

McFarlane got the license, but I knew that if anyone got it, he wouldn't make the short list. I'm a big fan of Tom Waits and the Renfield character was a highlight in the movie for me, so I was determined to do it. Also, I knew of a number of Vlad kits around, but never saw someone do the character, so doing something people haven't seen already has its appeal too.

**HH:** How often do you create work just for yourself?

**ML:** Not as often as I used to. At McFarlane, I worked in a studio with regular hours; working at home the distinction between my job and leisure is blurry and it's hard to put down a paying gig for something personal. But every so often I just feel the need to do something on my own, particularly because my own design preferences don't come into play as much on jobs.

**HH:** You have dabbled in model kits... tell us about that.

**ML:** I've gone to conventions like Chiller since I was a kid, and always saw the kit contests and dealers. I didn't do any until after I was doing action figure work though. It was just a matter of meeting the right guys who produced them, and finding common interest to decide on projects. I liked it because I had something fresh to work on after coming home from McFarlane and I got to choose what I worked on. Most of the kits were from obscure movies or characters. Amoktime is the place to go to find most of them. It's an impressive store in Long Island and also an online business.

**HH:** Since leaving McFarlane, give us a run-down on the companies and lines you have been attached to and the work you have been producing.

**ML:** I've done a lot of figures for NECA: most of the Resident Evil stuff, several Pirates of the Caribbean figures, an Iron Maiden figure, V for Vendetta, 300, etc. I've been pretty steady with DC Direct too, doing a lot of Alex Ross' Justice League figures and a new project (unannounced). I've done some work with DST, Marvel and Buffy stuff, mostly, and I've worked with Dave Cortes and the Four Horsemen on various projects, also occasionally some-

One of the many Alex Ross kits sculpted for McFarlane.

Bottled oddities from the Clive Barker's Infernal Parade line.

Left: An personalized Dracula bust, breaking from a tomb. Right: Model kit based on a shot from the *Toy Ward Barker* film *Monster Club*.

...thing odd pops up, like last year I wound up doing a bunch of soccer players for a couple of different foreign companies with Jean St. Jean Studios.

**HH:** Name the last great action figure you bought (that you didn't work on).

**ML:** I recently ordered some of those Goro figures - really intense, cool stuff. I collected most of the Davy Jones figures too, and the Japanese product has such a different feel from what we're doing. It has a certain appeal.

**HH:** Name the most consistent toy company (great licenses, great sculpts and great ideas)?

**ML:** This probably sounds political, but I've found that each company has its own strengths and weaknesses; sculpting may be good, but licenses are less appealing - or both could be good, but the production value is weak. A lot of times prototypes look great and the final product on the shelf is diluted. I'd have to say that across the board quality is increasing just in a short amount of years I've been around.

**HH:** Hypothetical question; a toy company comes to you and says "we need a toyline... any movie license you want." What movie do you pick?

**ML:** Hm. Something that hasn't been done yet? Maybe Todd Browning's *Freaky*, some fascinating folks in that one. *Night Breed*, *Near Dark*, *City of Lost Children*, there's plenty of cultish properties I think would be cool. With the Asian horror movies being popular, you'd think someone would do something with it. I'm more interested in the design than the character, but I know a lot of collectors care most about who the figure represents; even if it is visually nothing special. So I'd prefer someone like Alex from *Clockwork Orange* over some guy in regular clothes. On the other hand, I think *Pulp Fiction* deserves a line of figures, because the characters are strong. And the Gimp would be a lot of fun. 🍷





## SESSION 9

by Sean Clark

In 2000, after the release of his second romantic comedy, writer/director, Brad Anderson decided he wanted to explore the darker side of cinema and teamed up with his college buddy, Stephen Gevedon to write the horror film *Session 9*.

They wanted to base the script on a real-life abandoned mental hospital they knew of in Massachusetts, the Danvers State Mental Hospital. The building loomed large in the small town of Danvers, nestled in a wooded area, the enormous main building could only be seen from the nearby highway just when it peaks. Otherwise it was hidden and went almost unnoticed to people just passing through the town.

They had the bones of the story in mind however, they wanted to get inside of the complex for further inspiration before completing the script. The hospital had been abandoned since 1992 and was not open to the public. The only means of entrance was by way of trespassing. They enlisted the help of a local urban explorer and spent hours exploring the virtual labyrinth that was the Kirkbride building.

After their life-changing experience inside Danvers State Hospital, they knew they had a story and absolutely had to film it there. They spent a great deal of time and money securing the proper rights and permits to film inside the rundown facility. They were then able to use the facility free of charge by the Massachusetts State Film Commission. If they could not have obtained the rights to film at Danvers State Mental Hospital, *Session 9* most likely would not have been made. The star of this film is the hospital.



In 1878, the State Lunatic Hospital at Danvers was erected, under the supervision of prominent Boston architect, Nathaniel J. Bradlee. While the hospital was originally established to provide residential treatment and care to the mentally ill, its functions expanded to include a training program for nurses in 1889 and a pathological research laboratory in 1895. By the 1920s, the hospital was operating school clinics to help determine mental deficiency in children. During the 1960s, as a result of increased emphasis on alternative methods of treatment, desinstitutionalization and community-based mental health care, the inpatient population started to decrease. Danvers State Hospital closed on June 24, 1992 due to budget cuts within the mental health system.

Dr. Thomas Gray Kirkbride, who served the Pennsylvania Hospital as the superintendent from 1841-1863 created a humane and compassionate environment for his patients, and believed that beautiful settings restored patients to a more natural "balance of the senses". Dr. Kirkbride's progressive therapies and innovative writings on hospital design and management became known as the Kirkbride Plan, which influenced, in one form or another, almost every American state hospital by the turn of the century, including Danvers.

Abandoned since 1992, the Danvers State Hospital occupied a site of over 500 acres with a commanding view of Boston 15 miles to the south. The highland area was topped by the 1874 Kirkbride Complex. The Complex consisted of 17 buildings erected from 1874-1878. In addition, there was the Bonner Medical Building which was a complete surgical facility. The Gray Gables building was a residential facility for nurses and it was the second such facility in the state.

After Gray Gables closed, the Male Nurse's Home was built to replace it. Three years later, the Female Nurse's home was constructed for the same purpose. St. Luke's Chapel was built to serve patients of the various Protestant faiths, and Our Lady of the Hill Chapel to serve Catholic faiths. Over forty buildings were eventually constructed on the site, which encompassed Hawthorne Hill and surrounding property in the Hawthorne section of Danvers.

First we will start with the exterior of the building. In the beginning of the film Phil (David

Carus) and Gordon (Peter Mullan) are given a tour of the Kirkbride building by Bill Gings (Paul Guilfoyle). Their cars are parked right in front of the center main entrance to the Kirkbride.

All of the interiors during the tour were filmed inside of the Kirkbride with the exception of the room with the hydrotherapy tub and the hallway where Gings describes the Kirkbride as a giant bat shaped building. These were shot in the Bonner Medical Building just across from that front main entrance to the Kirkbride.

The description of the giant bat we shape to the Kirkbride is quite accurate as you can see from the diagram of the building and in the aerial shot.

The kitchen is seen several times in the film, the first being during the tour. In the audio commentary on the film's DVD, director Brad Anderson points out the American flag that appears torn on a broken window. He said he liked that imagery, as it seemed to be a symbol of the American dream gone awry. Some of it was still present when I visited in 2002 and 2004.

They then walk from the kitchen into the room where we always see Jeff (Brendon Sexton III) riding the machine that scraps up the files. These two rooms are in fact connected. However the doorway just next to it, where Mike (Stephen Gevedon) always goes down to supposedly check the breaker, but instead goes to the file room to listen to the session tapes, actually does not lead to any stairs at all.

In Ward "C" is where you see Phil and Gordon doing most of their work during the film. This is the area that is covered in plastic later on. So many fans of the film had visited the building that there was even graffiti on the walls giving directions to Mary Hobbs room to help out other urban explorers.

The room Phil first discovers covered in clippings was actually right in this hallway and still had many of the clippings glued to the wall.

As they finish their tour and start the main entrance to the Kirkbride, Gordon and Gings stop for a moment out in front to talk about the job. In the background of this scene, you can see the front of the Bonner building. There are only three actual locations used in the film. 99% of it takes place at the hospital. One of the other locations is Gordon's house, which you only really see from the front outside.

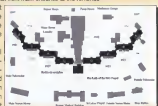


Gordon's house is located at 703 Lynnfield Street in Lynn, MA. This is a private residence. The other location used was for a very brief shot of Phil sitting in a bar, which is located right near Danvers State Hospital. It is the bar located inside Supino's Restaurant, located at 239 Newbury Street, Danvers, MA. The scene where Hank (Josh Lucas) is seen sitting in a living room watching TV was a set built in an empty room at Danvers State Hospital.

Just below the first floor of the hospital were a series of tunnels that were used by the hospital staff. They also used these tunnels to move patients. The tunnels were really the only direct link to the entire building. The various floors could only be reached off the way across from and to and by going up and down several different stairwells. It really was a maze and unless you knew where you were going, it was easy to get lost in it. It was in these tunnels below the first floor where Hank was working and finds the crows in the hole in the wall.

On the other side of the wall I found a tunnel they built to push all of the crows through the hole into Hank's hands.

In the film when they cut to the other side into the morgue, this is one of the only other sets built for the film. All of the medical equipment were props brought in and the morgue doors





Hank finds a treasure of coins



Sean finds the hole - but no coins

were all fabricated out of foam. Also this room was not in the KiriKiri - it was in the basement of the Bonner Medical Building which coincidentally served as the actual morgue for Danvers State Hospital. The film crew did not know this, however, when they made the film. It was also in this tunnel area where Hank runs from the figure that appears to be stalking him.

Below these tunnels are also a series of sub-tunnels that were pretty darn nasty, however, they were used in the film. In the scene where Phil is going to look for Hank and climbs down a rusted ladder was in fact one of the entrances that lead to the sub-tunnels.

One of these sub-tunnels is where Phil finds Hank naked and talking to himself. After being in there, I really have to hand it to actor Josh Lucas for going the extra mile in this scene. That place was nasty as hell with your cloths on! Also it is really cold because it is deep below ground. Just outside of a section of the KiriKiri was this gasbo where the men gather to have lunch. Also nearby was the walkway that Gordon starts at from a window in the building and later investigates up close.

Gordon stops to rest on the tree next to the graveyard. The tombstones visible in the scene are fakes and made out of foam, however, there was a graveyard right near there, but they had small plaques on the ground and not headstones. In the town of Middleton, there is a small cemetery of former DSH patients that is open to the public and legal to visit. This graveyard is the basis of the films. You can see that they copied the headstones exactly for the film.



Gordon rests at a nearby graveyard



The Middleton graveyard

One of the locations that surprised me was the gymnasium. It seemed like from watching the film this would be on the first floor, but it was actually on the third floor in the back-middle section of the KiriKiri. The hardwood floor in the gymnasium has warped so bad from the weather that a giant bubble had formed in the middle of the room. Also on the floor you could see where they covered up all of the fake blood with gravel.



The gymnasium as it appeared in the film



Still Altered with graffiti in 2004

If you look at the exit door in the background in the two photos attached, you assume in the film that this leads to the outside. Again making you think the gymnasium would be on the ground floor, however, that exit leads to stairs that put you on the fourth story rooftop.

At the center of the building, there was a lower level overlooked the entire complex. On the way up to that tower, there was a door that went out to another rooftop. The men have a discussion about Hank's whereabouts on this rooftop.

In the tunnel area below the first floor is where Jeff has his encounter with the lights going out as he tries to run back to the first floor. In actuality, the direction Jeff is running in does not lead back to the first floor. Also many people think that those are jumptraps hanging in the tunnel. Actually it is just a long sheet of plastic with arms attached to it.



The long hallway filled with plastic arms



The arms still present in 2004

Right at the entrance to the tunnel of arms was a little room where a lot of this crew that worked on the film had carved and signed their names on the wall. On a piece of sheet metal right next to it was a lone autograph with a little drawing of an eight ball that read, "We did asbestos we could - Brad Anderson". I asked Brad about this and he confirmed that it was indeed his doing.

Now we move on the 'K' Ward which is for 'extreme patients'. This will lead us to the infamous hallway with the restraint chair and patient 444, Mary Hobbs' room. The room still had a great deal of clippings stuck to the wall including that red dog as seen in the film. The clippings had been well picked over by fans who wanted to take a little memento along with them, and of course I did as well.

As amazing as the location of Danvers State Mental Hospital was, it was very dangerous and also very illegal to even step foot on the grounds. It was patrolled 24 hours a day by Reliable Security Service who had at least two officers on duty at all times. One patrolled the grounds in a truck while the other remained in the security trailer to call the police if necessary. They had their own trailer that was stationed on the grounds. To top it off it was only one mile away from the Sheriff's Department and they would absolutely arrest you and press charges for any trespassing.



Gordon heads into the A ward



Sean displays his A

They used to have problems with urban explorers and vandals breaking into the place before the release of the film. Session 9, however, after the release of the film people from all over the world traveled there to try to get a glimpse of the building. It is because of this that they were none too friendly to anyone who tried to get near it. If you were able to somehow get inside the building you were in fact risking your life. The building was literally falling apart. There were dozens of cave-ins all over. You could look into any number of rooms to see that they had collapsed floor slabs down. Every window in the entire complex was boarded up on the inside and outside which made it pitch dark in the building where ever you went. If your flashlight went out you would be completely screwed.

After years of legal challenges by local preservationists to save the building, a judge rejected claims by the Danvers Preservation Fund, Inc. which lead to the sale of the property to Avalon Bay, the Virginia-based developer in a deal worth \$12 million, sealing 22 years of



The original wall of photos, seen in the film



Years later, the wall still looted with pictures

discussions over the fate of the 77-acre abandoned asylum property

Only a month after acquiring the property, demolition began at Danvers in January of 2006. Avalon Bay plans to build 497 apartments and condominiums on the site. As part of the deal, Avalon Bay agreed to create a permanent memorial honoring the legacy of former hospital patients and staff and maintain a cemetery just below the summit of Hathorne Hill.

In October of 2006 I took one last trip to Danvers and was shocked to see all that remained was a small portion of the mid section of the Kerkorian building. Although still an amazing site, it was nothing like the nearly-quarter mile long structure I had visited before. It was also just an empty shell surrounded by construction vehicles and brand new condominiums that looked completely out of place next to this gothic structure. I said:



dens me when a beautiful piece of history like this is lost forever. I am just glad that Brad Anderson's film found me in time that I had the chance to visit it.

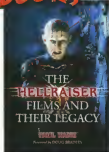
When recently asked how he feels about the recent destruction of Danvers State Mental Hospital, Brad Anderson replied "Most of the place was unsalvageable, but some part of it should have been preserved as a monument/memorial for all those who needlessly died there. Instead they're making it into condos for well heeled yuppies."

If you are interested in finding out more about Danvers State Mental Hospital make sure to visit <http://www.danvers-state-a.com> I would like to thank John Gray <http://www.graphotography.net> for all of his help and knowledge of Danvers State Mental Hospital. Without him this article couldn't have been possible. To check out the original online Horror's Hallowed Grounds article go to [www.dreadcentral.com](http://www.dreadcentral.com) and [horrorshallowedgrounds.com](http://horrorshallowedgrounds.com) - including some exclusive pictures from this very article. Until next time the hunt continues for Horror's Hallowed Grounds! 📷



All that remains of Danvers State Mental Hospital in October 2006

## BOOKS



Now available from UK author Paul Kane has a new book. *The Helmsraiser Films and Their Legacy*. The book explores not only the cinematic interpretations of the *Helmsraiser* mythos but also its intrusion into other artistic and cultural forms (covering the comics series, collectibles, and *Helmsraiser*'s influence on other movies and TV shows). Beginning with the unconventional sources of Clive Barker's inspiration, the book follows Barker from his pre-*Helmsraiser* cinematic experience through the filming of the horror classic. It examines various themes (such as the undermining of the traditional family unit and the malleability of the flesh) found throughout the series and the ways in which the representation of these themes changes from film to film. The religious aspects of the movies are also discussed. Characters central to the franchise - and the mythos - are examined at length, with production histories for all of the eight *Helmsraiser* films included, detailed notes and index, quotes, and a look at how the movies were received. The book includes a foreword by actor Doug Bradley, who portrayed the infamous Pinhead.

Paul Kane adds about the project, "Ever since I saw *Helmsraiser* in a video store when I was in my teens, I've been in love with the series. The iconic picture of Pinhead grabbed my attention right away and wouldn't let go. Over the years, I've taken a great interest in the movies and the development of the mythos, so with the 20th Anniversary coming up, it just made sense for someone to pen a book about it all. It was originally envisioned as a small British Film Institute-type book about Clive's original movie, like Mark Kermode's brilliant *Exorcist* book. But it grew and grew. And although it's been hard work I'm really proud of the results."



Everybody likes a good invasion of the *Body Snatchers* story, and this new 237 page book by Stark House Press chronicles the making of the series of *Snatcher* films with special writings by Stephen King, Dean Koontz, Philip Kaufman, Kevin McCarthy and Dana Wyler. Currently available for just \$17.95.



Anyone who picked up the first few issues of *HorrorHound* could have read about the various new Freddy teen novels. "Ripped from a Dream" collects each of the previously-released titles. Now available.

While the *Choco Bros.* have been busy working on such recent films as *Team America* or their hopefully forthcoming *Killer Klowns* sequel, they have also been working towards print-entertainment. *Alien X-Mas* features Santa and all his elves working together to save Christmas from invading aliens. Fun!



Midnight Media in the UK, in the past couple years have released some of the most intriguing guides to obscure and pinacle horror films. While some of these films have been overlooked by time, these books present a great display of what's available - and in turn make you want to hunt down each title for viewing. *Slash Hits* features some of the greatest films and debuts from the slasher sub-genre, while *Giallo Scrapbook* presents a very detailed history of the European film with bloody full-color photos to please any horror fan. The *Giallo Scrapbook* has just been sequenced and is now available from Midnight Media.



As part of the ongoing Universal Monster themed novels by Dark Horse comics, the latest addition *The Mummy Dark Resurrection* is now available for a suggested retail price of \$6.99. Written by Michael Paine, also be on the lookout for the new *Dracula* novel as well.





Never has this editor, in all my years seen a spectacle that matches the sheer mess and insanity that is the Universal Studios' Halloween Horror Nights. Celebrating their 16th anniversary, this over-populated Orlando, Florida Universal theme park has decked out their standard amusement area (sans Adventure Island) with some of their most memorable haunted attractions of the past, including special hosting duties from four revived classic characters (The Director, The Caretaker, The Storyteller and Jack The Clown).

Besides from the haunts (which we will discuss in a second), personal points of interest included the Bill and Ted's Excellent Halloween Adventure, which saw the dated-duo battle some of today's biggest Hollywood badasses: Lex Luthor, Magneto, Juggernaut, Tom Cruise and the albino crazy from the DeVil's Code all took part in this special stage spectacle. Fans definitely thought highly of the show, as they literally rushed to their seats at the start of each program. The streets were also covered in ghouls, as special sections of the park were blocked off for zombies or giant metal dinosaurs... and the drinks... it is hard to express how cool having thousands of horror fans pouring vials of Jekyll and Hyde formula down their throats really is. And the best part of the night was how great Michael Roddy and the crew at Universal treated everyone, as he took such talents as Tony Todd, Tom Savini, James Duval, Jane Wendlin, Richard Brooker, George Wilbur, Sean Clark, myself and friends through each attraction - giving us a complete and unrivaled "Horror Nights" experience.

The haunts were amusing to say the least. Anyone who rushes through enough haunted houses and mazes can become accustomed to the standard hide and scare tactics, leaving one to become more bored on the surrounding decor. Universal did a great job in this category. One could catch all the details while walking through a recreation of Drew Barymore's kitchen (Scream), or Hannibal's asylum cell lair. A new haunt included scenes reminiscent of last year's hit Hostel! Gore was plentiful and appreciated on all accounts. The only problem with these haunts were the long lines. This goes back to our original statement about population control. An express pass can be purchased allowing the buyer to get easier access to each attraction in the park, however, said pass can sometimes cost more than admission (based on how you obtained your ticket). Without an express pass, this sold-out park can slow you down enough to just allow a couple attraction visits... definitely not enough time to take it all in, especially on an off-night (some nights closed at midnight, while others lasted till 2 am). You can even take it a step further by paying a little extra for early admittance into the park (the Halloween attractions opened at 6:30 pm). While you couldn't take advantage of the haunts at an earlier time, you are given a break on the excess of visitors, thus allowing shorter waits in that first hour. Planning is the word for anyone who wants to attend this event, and we hope that this article has somehow helped you in your next visit to Orlando.

Outside of Orlando, some of the greatest Haunts in the US include Rocky Point Haunted House in Salt Lake City, Darkness at Screamfest in St. Louis, Netherworld (Norcross, Georgia), Halloween Haunt at Knott's Berry Farm (Buena Park, CA), Horror Hotel (Charlfield, Ohio), Howl-O-Scream at Busch Gardens (Tampa), Bates Motel (Gradyville, PA) and Phantom Fright Nights (Kennywood, Pittsburgh). Check some of them out next year, if you have the opportunity.

Although this article is a little late to do any potential haunt enthusiasts any good - this should be a strong reminder that Halloween does not accidentally sneak up on you. Planning can and should be made for anyone who wants to witness one of the best seasonal hot spots in the states. Support not only the top draws in the haunting community - but support your local hayrides, mazes and haunted houses. Scaring and being scared is too much fun not to be involved.



# Universal Orlando Resort HALLOWEEN HORROR NIGHTS® SWEET 16



BioWorld Corporate are one of (if not the) largest manufacturers of licensed leather goods. New Line Cinema Horror belts, wallets, hats and other products are all produced by BioWorld and can be purchased at specialty market stores (like Spencer's Gifts). Wholesale information available at [www.biorworldmerch.com](http://www.biorworldmerch.com).



## MARVEL ZOMBIE LOVE

Marvel Zombies was originally spawned from a story arc in the Ultimate Fantastic Four comic book series. Seen in issues 127-23 of the title (now written by Mark Millar with art by Greg Land), the story saw the young Reed Richards discovering an alien race were not made for his help. He is disappointed, however, by an alien version of himself, in hopes of building a new world for zombie-Reed and company to inhabit. What was more interesting was how low-key the idea of the undead geek remained (the zombie versions of the characters never appear on the cover of the issue). Word of mouth TRULY led to the popularity of the story.

In the story, young Reed Richards is kidnapped to the zombie world, where (as revealed in origin, not the end of an original book) he is struggling with the world's greatest horror in flesh: rising zombies. Magneto is the only remaining power and the X-Men return home. In the Marvel Zombies mix, Magneto is quickly captured and eaten... but the horror of the zombie world is only the beginning. All while this is happening, the zombie versions of the Fantastic Four (who have been under arrest in the Ultimate Universe) make their return to the universe. The entire story arc is available in the Ultimate Fantastic Four #30-32. In the story, the Ultimate version of Dr. Doom

arrives to threaten the world of the zombies... outside of the Ultimate and mini-series highlights, Wolverine zombies appeared in *Exiles* issues #15-16. In this series, zombie Wolverine is thrown into the zombie world to learn how to get back home. To be continued in 2007!

Robert Kirkman is staying busy these days, and that spells good news to all Horror-Hounds. To anyone who has been hiding under a rock... Marvel Comics (in 2004) presented a story so simple in design and concept that it should have been a failure... but in the right hands and environment - it became a smash. Reed Richards of the Fantastic Four (Ultimate Universe - ask a comic nerd if you don't understand) had uncovered a world where the greatest super heroes had been turned into flesh eating zombies, and the only surviving super-power was Magneto. In this story, we saw undead versions of Spider-Man, Wolverine, Captain America and the Incredible Hulk. Unstoppable madness with one thing on their mind - human flesh. The story arc (in the pages of Ultimate Fantastic Four) was such a hit, the alternate universe received its own mini-series entitled *Marvel Zombies*. A bonafide hit, with secondary market values going through the roof (and a *Scream* award favored to the series) it was only a matter of time before a sequel series (or ongoing) was announced. What we get though is something MUCH more interesting. Ashley Williams, of the *Evil Dead* and *Army of Darkness* film series, has been recruited thanks to Dynamite Entertainment and Marvel Comics to enter the world of the *Marvel Zombies* to take on the maddest powers in a new five-issue mini-series to be released in 2007 written by John Layman, with art by Fabiano Neves and June Chung, and covers by Marvel Zombies cover artist Arthur Suydam. Robert Kirkman is overseeing the project to ensure that the story remains in continuity with all previously-released comics (that's right) and moreover, to ensure it runs smoothly with his own prequel entitled *Marvel Zombies: Dead Days* (in stores May '07). Along with his own one-shot prequel, Kirkman is in the works on a new sequel to the original mini-series which will hit stores much later in '07. What can we expect from the sequel? More of Marvel's heavy hitters... Thanos, Gladiator, and we hope the unstoppable mutant machine himself - The *Apocalypse*! Check out next issue for more information on this exciting development, and be sure to read our special *Marvel Zombies* sidebar to help you get up to speed with the deceased comic crusaders.

As if you didn't already have enough *Army of Darkness* love - issues 11, 12 and 13 of the ongoing series from Dynamite Entertainment are now available (issue 13 will be with the new *Marvel Zombie* cross-over) and in turn be the last issue produced in the series until the *Zombie* mini-series finishes later in '07. Also be on the look-out for the latest *Darkman* vs *Army of Darkness* issues. As with all ACD series comics, look for not just the covers you see here, but an assorted number of variant covers, which are sold as incentives to store owners for purchasing multiple copies of the title each month.

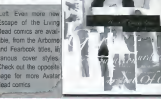
Left: Dark Horse Comics has released the second installment to the manga *Oldboy* comic series, based on the Asian extreme feature film of the same name. Haven't seen *Oldboy*? Go get it right now. Then check out the graphic novel series. The first graphic novel is currently available packed with the new *Oldboy* SE DVD set by Tartan.

Right: A couple miscellaneous comic book titles come in the form of the toy-becomes-comic series *Be Goths*, as well as the throw-to-comic spin-off *Bonesetter*. The *Bonesetter* comic is based on the direct-to-video film franchise from Tempe Video. Written by Bret Kelly with art by Chris Hemdon, you can pick up the title at comicpress.com

Right: While not lifted from any particular film, horror fans will appreciate the new *American Carnivale* series by Johnny Walters, which launches with a special appearance n-story by the gore legend himself! Hershel Gordon Lewis.

Left: Even more new *Escape of the Living Dead* comic are available, from the Arbore and Feedback titles. It's serious cover styles. Check out the opposite page for more *Avatar* dead comics.

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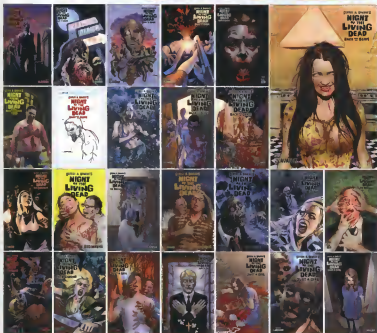
Left: At long last, Chucky and his evil exploits return to comic books, thanks to Hack/Slash publishers Davi's Due. "In light of a popular resurgence of both horror movies and, more recently, horror comics, we thought fans might be ready for more Chucky." DDP President Joshua Blaylock added in his official press release.

Below: The DC Wildstorm based *Chainsaw Massacre* and *Nightmare on Elm St* comic

book series have begun to hit store shelves, featuring normal and variant Tim Bradstreet (Punisher) covers. The new series has changed a lot compared to the *Avatar*-released run. The new series now has a more toned-down vibe and art style, lacking major gore and nudity. Also look for DC's Friday the 13th comic series currently in stores.



Below: *Avatar Press* has begun to release the new comic based on the George Romero original *Night of the Living Dead*. With a multitude of variant covers to choose from, the title includes a 3-issue min-series called 'The Beginning' and is followed by two one-shots entitled 'Back from the Grave' and 'Just a Girl'. Along with the normal glut of variants (including painted, gore, leather and foil enhanced covers), you may also be able to find some rantes in the mix, including a sketch edition of 'Back from the Grave' and a Romero autographed edition.



## COMIC BOOKS



### Nostromo's Designs

We hope that the holidays bring you everything you and your horror-loving friends desire. But in case you missed out on some sick horror loot, you may want to check out Nostromo Designs. Pet Zombies, 8-bit fun and iconic signage are all daily business for Nostromo (not to mention, you can pick up their official company tee as well) check out [www.nostromodesign.com](http://www.nostromodesign.com) for ordering info.





# Gore Hound Street Trash

Today with endless video fodder being released, few indie films personally or truly live up to the title "cult classic." While virtually every film in history of low moral or budgetary fiber finds itself attached to this label, few have truly earned this distinction. *Street Trash* is a classic example of what makes up a true cult classic film.

Many obscure titles from the '80s video rental days have slipped into obscurity simply becoming forgotten or lost. It is only when loyal genre fan's joyous memories and continued love for a film years after its video rental departure (while desperately yearning for its DVD installment) that it becomes honestly deserving of this moniker.

Here it is nearly twenty years since *Street Trash* was first shot and yet the film still continues to evolve even today. Reaching a new generation of film fans, and re-emerging for those who have anticipated its arrival on the DVD format for some time, *Street Trash* is expertly shot with steady cam, using polarized filters, the film comes to life with rich vivid colors that pop. Not something seen in indie films released at the time, or even today, complete with an equally colorful cast of freshman acting talents who really lose themselves in their roles (when given freedom to improv) and a fresh approach to grossing out the "I have seen it all" GoreHound audience, delivering a democratically offensive film with an original sick sense of humor that makes you feel good about being a cult film fan.

Thanks to Synapse Film's love for the title, we have seen not one but two DVD releases over the last few years. The first released in 2005 presented a totally uncut high-definition transfer from the original negative, theatrical trailer, liner notes and 'create your own bottle of Tenafly Viper' with real label stickers enclosed! Then recently (released in September 2006) the special two-disc Meltdown Edition set was presented with the original 16mm short film that inspired the movie, audio commentaries with director James Muro and producer Roy Frumkes, a never-before-seen promotional teaser, behind-the-scenes still gallery and the excellent all-new two hour documentary on the history and making of *Street Trash*, 'The Meltdown Memoir'. Here is what Synapse had to say about the film: "*Street Trash* was the most demanding, yet rewarding disc we have ever worked on. We love Roy Frumkes and we just met, for the first time, the guys that were in the film. It was a great movie by a great bunch of people."

The story tells of two homeless brothers, a young innocent named Kevin (Marc Smerczak) and his older wily brother, Fred (Mike Lackey) who take up residence in a filthy auto salvage yard. Fred the wily is no doubt the main character and drives the film. Mike Lackey revealed this about his character: "Fred is a very angry guy. Basically he is mad because his parents deserted him. I think his mother died and his father abandoned him. Stuff that was shot that never made it into the final cut revealed his father actually was Bronson in the movie, but we never really got into all that. It was difficult to bring it out. Producer Roy Frumkes mentioned the first cut of the movie was two hours and forty minutes. That was a whole section of the film that we just had to let die. In a way, I think Fred looked at his lifestyle as a great adventure - he thought it



as they have to live with a variety of derelicts and their unstable leader - a vietnam vet named Bronson (Vic Noto) and his Winette (Nicole Potter). Things only get worse for the oddball residence when a newly-discovered case of old booze (Tenafly Viper) is found in the local liquor store basement hidden in a wall.

The shop owner Ed figures he can sell the stuff off cheap to his tramp dental for just one buck a bottle. Problem is, the Viper has become alchemized and will cause anyone who drinks it to violently melt into a colorful gooey mass - or even explode.

While over the full course of the film we see many grotesque melt-down scenes. One of these moments even included producer and screenwriter Roy Frumkes himself - when he falls victim to yellow glops of a melting bum's body falling to the ground from an above fire escape, hitting him square in the face. Roy said this of his meltdown experience, "We had a team of six make-up artist and the make-up was really elaborate (as you may know) - everything from head cast to full body cast. Casting was going very slow with trying to find the right people. The make-up department was begging us for people because they needed to do all this work. At a certain point I said 'well the fire escape melt is a simple melt why don't I do that?' That at least gives the make-up department something to work on while we are still being careful about the casting. So, I had already done Dawn of the Dead, made up by Tom Savini and Takes That Will Tear Your Soul Out by another good make-up artist. After that, the idea of getting cast-up loses all it's charm, because that is an unpleasant process. So,



Bronson locates his head (left) and a possibly-delirious moment (right).

that is why I did it, to keep the make-up department busy I am thrilled I did it."

Another character in the film is played by real life New York police officer, Bill Chepl - a violent-prone cop appropriately named 'Bill the cop', who's goal in the film is to find out who is responsible for the string of deaths related to the occupants and the auto salvage yard. Convinced Bronson is his man after witnesses report the vet violently pulling and smashes a man's face into his own car windshield, he is hell-bent on bringing him in. When Bill first enters the junkyard he is forced to fist fight an Italian hitman about to work Fred. In this scene, we see Bill triumphantly beat-up and then proceed to vomit on the mobster's head. "I have absolutely done that before in real life to belittle who ever I was fighting," Bill said about the scene. "They had to calm me down a lot for that film - I was a very intense police officer. If I beat the crap out of you, I had



Two of the more graphic moments from the original 16mm short.

was fun. That was why he never really did anything to improve his station in life, he was just having a good time." Life serves as an everyday challenge for survival for this pair.

**Quoteable Quotes:** "You looked too god damn comfortable! People ain't gonna pity you no more!" - Clarence Jarmon (*Street Trash*)





Left: Original US VHS release box. Above: Assorted foreign market releases

to do something like take an ear." Many of the scenes in the film are very real as the hitman (Gary Auerbach), Bronson (Vic Noto) and Bill the cop (Bill Chapd) really fought each other in the film to ensure these scenes would look as authentic as possible.

Another fun scene in the film surrounds Fred and a young jerky doorman played by James Lonnz (Frankenhooker). "The one good thing I can say about the movie, I mean there are many good things - it is a little shocking when you have your grandmother and aunts coming to see a movie where there are exploding burns and a penis flying, necrophilia and peeing," Lonnz reveals about the film. "What I like about the film is it pushes the envelope and I think that is why it is so popular. It really went out of its way to like offend everyone and in that sense it is always good to be



The first, and one of the more complicated "tricks" (not to mention the most memorable)

involved with a cutting-edge film. Even today it holds up - there are a lot of really really violent gory things out there. It has a good mixture of comedy as well as good acting and it was shot beautifully, they had a real budget. It is not like one of these films you shoot on the run and just put the gore in it so you can sell it. It was done artistically, done very nicely with the colors and all."

James Doorman's character fails to stop Fred from wondering off with local mob boss Nick Duran's (played by Tony Darro of Goodfellas) drunken girlfriend (Minam Zucker) seen puking in an alley behind the restaurant. After she has drunken sex with Fred in his tire hut, she is then hauled off by a over-sexed gang of hobos in a horrific moment in the film. She then turns up dead when her body is discovered by the salvage yard owner, Frank Schirzer (Pat Ryan) who also suffers from a lack of love. I am sure you can guess where that is going, so I will abstain. Before I run the film completely for those who have yet to see it, leaving no bottle unbroken, we strongly urge you GoreHounds to pick up this movie and check it out. Anyone who has already seen the movie should also definitely revisit it with this latest DVD release. We had a rare chance to ask Roy Frumkes a few yet unanswered questions about the film's future and history. Here is what he had to say.

**HorrorHound:** How do you feel about people comparing Street Trash to Troma films?

**Roy Frumkes:** I have had some good laughs at Troma stuff. There films are messy, cutting corners and it's erratic. There is this manufactured feud between me and Lloyd Kaufman... purely manufactured. So, I guess I am supposed to knock Troma but I can't. I think for what they are, it's a lot of fun. I think we are nothing like them. This was a serious film, we had dozens of really great talented people working with us. We shot for twelve and a half weeks we didn't stop. We had a melt shot and some blue ooze come out of a hip before it was supposed to. I'd say let's shoot it again

tomorrow. They'd say Roy it's two shots a day. I'd say we have to get it right. We kept shooting until we thought everything was right. Tell me Troma ever did that or very few other horror films. I am very proud of this film.

**HH:** Will we ever see a sequel to Street Trash?

**RF:** I thought maybe I'd do Street Trash 3. I think it's been too long for part 2 - I thought I would skip that and go right to 3 [laughs]. That's the plan and certainly I would be using my wonderful friends from the original - Most of whom are still alive. I have even worked it out so that the ones who have died in the film can come back. Since we never even attempted to explain what the hell that Viper really was, it's easy enough to find a way to bring everybody back.

**HH:** How would you feel if somebody remade Street Trash? Unless you were asked to do it.

**RF:** That is the problem. There are a lot of films that are remade. You look at the originals and they were not that good - then a remake is in order. When you are undertaking an original that's good, it has to be so radically different, even if true to the concept. Like John Carpenter's The Thing - that was a great radical change from the original film, so that worked for me. Most of them don't, including [I'm sorry to say this, but I'm going on the record] King Kong. There was a time in the '70s when Sam Peckinpah wanted to remake King Kong. That would have been interesting. I would have been real curious to see that. Jackson's remake was like King Kong with acromegaly. Street Trash I'm afraid is a true cult classic. It shouldn't be remade. Even though when I wrote the script, I didn't envision what Jimmy Muro did. This is again going to confuse you're readers, but I think Street Trash is more romanticized a film than I would have done. I picture something almost black and white. For instance, the black delinquent Burt, I pictured him as the black delinquents I had modeled him after in New York who are street crazies and dangerous. You don't want to get near them - they are liable to go off. Then I am on the set and I see Jimmy talking to Burt and he says "so listen, you are like Obi-Wan Kenobi to these kids", and I am thinking what? Ok so that's the difference between his vision and mine. I wouldn't want to do the remake. I'm sure. If we do Street Trash 3, probably it would be me directing it. You would get something I think a bit more harder-edged. It would still be color but it would be more monitored.

**HH:** What if you had a screening and you invited all the homeless in for it. What do you think their reaction would be?

**RF:** As long as I gave out Viper bottles [laughs] they would have a great time! 🍷

Left: Street Trash may not have been given a fair chance in theatrical release, however, it did thrive on rental storage shelves in the late '80s during the historic home video boom.



A triumphant Wuzzy succumbs to the toxic effects of the Tenally Viper.

## DISCLAIMER

First and foremost, *HorrorHound* does not seek to glorify the actions of serial killers or mass murders. The course of these articles. Our only interest is in providing some insight into the public vices surrounding the actions of these individuals. Our goal is to provide a kind of history of films based on serial killers, as well as the influence they have had on cinema in general. Since the year 2000, several biographic style films have been released in mass numbers and frequency, based on some of the most heavily publicized serial killer cases in the United States. Some of these films leave little to the imagination, while others just begin to scratch the gritty surface of these morbid true tales.

Hollywood has borrowed many key elements from these real life monsters and the murders they have committed. After all, these events have heavily influenced the horror film genre significantly over the last 40 years. Moving horror away from its science fiction roots and into the realm of reality. Films like *Psycho* (based on serial killer, Ed Gein) ushered in a new style of horror film. *HorrorHound* now needed to believe that what was happening up

on the screen could really happen to them outside the theater. The evolution was inevitable with current events and an ever changing complex world. You might find yourself conflicted, asking "am I sick for watching serial killer films?" The first television broadcast film to introduce the public to a true serial killer murder case was based on the Manson murders titled *Helter Skelter*. When *Helter Skelter* aired as a two part television mini-series, in April of 1978 on CBS, it averaged 36.4 ratings/54 share over two nights and is the highest rated two-part made-for-TV movie ever. America's morbid fascination and curiosity was well documented on those two nights. This should have been no real surprise as the book was a #1 best seller. All of this proving that the public at large shares a sense of morbid fascination. Serial Killer movies can work on many levels, some as a courtroom dramas others as crime documentaries, and mostly as creepy horror films. Let's now look at our fourth article to cover these maniacs and the films about and inspired by them.

## STARKWEATHER

Back in the 1950s, rebels were in, thanks to the likes of James Dean and Elvis Presley. Rebellion meant driving fast cars, smoking cigarettes, drinking cheap booze, making out with pretty girls in tight skirts and having cool hair. In the case of Charles Starkweather it also entailed robbing and killing people.

Starkweather was born on Nov. 24th, 1938 to parents Guy and Helen. From all accounts his home life was decent, considering the Great Depression. He was never hungry and his parents were honest, hard working people. Charles had severe myopia, as well as a speech impediment and a condition that made him bow-legged. Throughout school these traits caused him to be teased and thus turned him into quite the scamp, getting into fights regularly. Charles struggled in classes and had just one friend in the form of Bob Von Busch. Meeting Bob changed Charles' life and led to the end for many others.

Bob and Charles were both huge fans of James Dean. They did their best to dress, look and act like him. In 1956, Bob began dating Barbara Fugate who had a little sister named Carl. Charles became interested in the much younger girl, who was only thirteen at the time, and actually dated double with Bob quite frequently, despite the fact that Carl was underage. Carl Fugate was very similar to Charles in regards to her school life and temperament. Charles thought she was amazing and the two fell in love.

Charles eventually quit school at 16 and took a job nearby Carl's school working in a warehouse. Things got strained with his parents to the point that Charles moved out. Telling people Carl was pregnant and the two were getting married didn't sit well with her parents.

Charles' first trial was also his first murder, all over a stuffed toy. It was at a gas station where he wanted to get the toy as a gift for Carl. The attendant wouldn't allow Charles to purchase it on credit. It was on December 1st, 1957 that he left and came back repeatedly throughout the night, losing his nerve until finally he barged into the garage of the station and held Robert Colvert, the man who had dented him the toy, at gun point. He made Colvert open up the cash drawer and then, after a failed attempt at the safe, had Colvert drive them to somewhere secluded. There, according to Charles, they struggled with the shotgun he had. Colvert was shot in the head and Charles managed to get away with his crime.

On January 21, 1958, Charles, having been fired from his job as a garbage man, drove to Carl's home, where she lived with her mother, Velda, her step-father, Marion Bartlett, and baby sister, Betty Jean. According to Charles Velda said she didn't want him seeing Carl anymore. They fought and Charles left without his gun (in which he reportedly brought to go hunting). When he returned to get it, he was thrown out of the house by Carl's step-father. Charles then called Marion's work to inform them that he wouldn't be in for the next couple days due to illness. He then went back to the house to wait for Carl. When she arrived he told her what

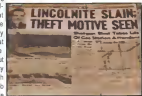


had happened, after which Carl went into the house and argued with her mother. Charles followed her shortly after. Details of what really happened in the next few moments were only known to Carl and Charles. Both her parents and her baby sister were murdered by Starkweather. Carl claimed that she'd broken up with Charles before the deaths occurred, and was a horrified witness to the slaughter. Her mother's body was dragged to an old out-house and shoved down the toilet. Her step-father's body was placed on the floor of a chicken coop, while her baby sister joined her mother in the out-house. After making some sandwiches, Charles and Carl then cleaned up the blood and spent the next week living in the house.

Carl tried to keep suspicion down by posting a sign on the front door that read "Stay a way. Every Body is sick with the Flu" in her bad spelling. It worked for a time, until Marion's boss showed to check on how he was doing. Carl told him that her father was still in bed and very sick. Barbara, Carl's older sister who had since married Bob Von Busch, showed up to see how everyone was. Carl told them the same story, with the same result. No one believed it.

After another unsuccessful attempt, Bob contacted the police. When they went to the house, they were told the same story. They asked Carl why her brother-in-law might be suspicious of what was going on. Carl smoothly lied and said that he didn't get along with the rest of the family. The cops bought it and told Bob and Barbara that there was no need to worry. It was when her grand-mother, Pansy showed up that things started to cave in for the lovers. Carl tried to convince Pansy that her mother's life was at stake if she didn't leave the house. Pansy demanded to be let in, but Carl wouldn't open the door. Pansy went to the police, who did a search of the house, but found nothing. Bob asked them to check the entire property, but they refused. Tired of waiting, Bob and his brother once again went back to the house and checked the grounds themselves. They discovered the bodies in the out-house and found the remains in the chicken coop. With this evidence, they went back to the police and at this time the cops listened. A bulletin went out to pick up Charles and Carl. Knowing the law was coming, they attempted to leave town.

Charles knew a place they might be able to hide for a bit. August Meyer was a family friend, a 72 year old who had a farm a little ways out of town. Just a week after killing the Bartlett clan, Carl and Charles pulled up to August's farmhouse where their car got stuck in the mud, and where Charles, for reasons known only to him and Carl, shot August in



the head. The next day, the duo were picked up by teenagers, Robert Jensen and Carl King. The two soon found themselves being held hostage at gun point and forced to go back to the farmhouse. Soon after Jensen was killed, Carl (his girlfriend) was shot once in the head. When Carl's body was found there were also numerous stab wounds and evidence of sexual assault. Carl was said to have been in the car when this happened. According to Charles though, it was Carl who killed the girl. Carl seemed to think that Charles was attracted to the other women, and reportedly killed Carl in a fury of jealousy. The two dumped the couple's bodies in the storm cellar of the house and took Robert Jensen's car.

On Jan 29th, the authorities spotted Charles' car still stuck in the mud, which led to the discovery of the corpses of Robert and Carl. While this was going on, Charles and Carl found someone rich to help out with their situation. Clara Ward. Charles had remembered the well-off household from his days as a garbage man. Clara and her maid, Lillian Ford, were home alone with only the dogs. She answered Charles' knock at the door. Led inside, he told them nothing bad would happen, as long as they cooperated with his demands. It was in the afternoon, when Clara asked if she could go upstairs to change her shoes, Charles agreed. When he went up later to check on her, he claims that she'd armed herself with a gun and fired on him. This seemed to be Charles' defense for nearly every killing Charles threw a knife, hitting her in the back and eventually stabbing her repeatedly to death. The two then packed up Ward's car and looted the home until Clara's husband, C. Lester Ward arrived. After a fight with Charles, he was shot dead. Lillian, the maid, was then tied to her bed and stabbed to death.

Charles and Carl probably didn't realize that the people they had just slaughtered were lightly connected. The Ward's were friends of the Governor who was outraged. The

National Guard was called in for the hunt. The FBI soon became involved and there was a thousand dollar reward offered for the fugitives.

On January 29th, 1958 they were in Wyming where they found Merle Colborn asleep in his back. Needing to ditch the car they'd stolen, Charles shot Merle dead, and decided later to blame Carl for it. Leaving Merle in the front passenger seat, he had Carl sit in the back. Charles couldn't figure out how to release the emergency brake when a young man stopped by the car to see if he could help. Charles quickly turned his gun on him. There was a struggle, until a deputy sheriff by the name of William Romer drove by.

Seeing an opportunity, Carl jumped out of the backseat and ran to the officer for aid. Leaving Carl, Charles made his escape. A road block was quickly established and a high speed chase between Charles and authorities ensued. When an officer shot out the back window of Starkweather's car, he came to an abrupt stop in the middle of the road. Charles eventually got out of his car and went to the ground. He had apparently thought he was shot when the window got blown out, so he surrendered.

Carl and Charles' love for one another could only go so far, as Carl quickly told the authorities that she'd been held hostage throughout the killing spree. The two quickly turned on one another during their trials. Both were charged as adults, even though Carl wasn't even 16 yet. Despite his defense team's efforts to try and get an insanity plea, Charles spent his entire trial maintaining he was sane. When Charles learned of Carl's innocence plea, he told the police and the courts that Carl was behind many of the murders.

Charles was sentenced to death with the jury only deliberating for 24 hours. He was executed by way of the electric chair on June 25th, 1959. Carl was found guilty in November of 1958. Since she was just 14, she got a life sentence instead of the death penalty. She spent 18 years in prison and was released in June of 1976. 📌

## STARKWEATHER BIO PICS



Charles Starkweather and Carl Fugate's tale of interstate insanity has been the inspiration for more films than most are aware. Many people seem to consider Bonnie and Clyde to be the parents of all films in the 'lovers who kill' genre, but that's clearly not the case.

One of the most obvious takes on the story is Oliver Stone's *Natural Born Killers* (based off a script by Quentin Tarantino, who also wrote the *Starkweather*-esque *True Romance*). Instead of Charles and Carl, we have Mickey and Mallory. The two go on a killing spree that crosses the highways and byways. Each of them comes from poor families with Mickey being the older boyfriend to Mallory's tormented younger girl. The film also satirizes the way the

world, and in particular America is fascinated by the sensationalization of serial killers. Much like Charles and Carl, Mickey and Mallory become icons of their age.

Another of Charles and Carl's 'children' comes in the obvious form of Peter Jackson's *The Frighteners*. At the beginning of the film we are introduced to Johnny 'Charles' Bartlett (Barrett) being the last name of Carl Fugate's step-father and Patricia Ann Bradley (Carl's middle name was also Ann). Young lovers who have gone on a murder spree, with Johnny actually claiming that he's 'trying to outdo Starkweather' when it comes to kills under his belt. The film also gives us the impression that Patricia was portrayed as the more sedate of the two while at that, but the truth is something far different as we find out towards the

end of the movie. It's a fantastical take on the story, but it shows us a side of the killers that some try to gloss over with the sheen of romance, that is the brutality and blood lust they both shared. Jake Bussey's maniacal character is pure psychopath with a desire to beat his idol, and Dee Wallace Stone does a great job of shedding her sweetheart mother image with her portrayal of Patricia, with the same blood lust as Johnny's and just as vicious.

If you're looking for a slightly more realistic take on the story is Terrence Malick's *Badlands* starring Martin Sheen and Sissy Spacek. The film is a fictional tale on Charles and Carl, but is one of the best films to be inspired by the couple. Sheen's character of Kit Camerthers is in his early 20's and Spacek's Holly Sargis is 15 years old when they meet. Kit is numb to the world, he worships James Dean (just as Starkweather did) and wants the fame he feels he deserves. Holly believes in him blindly, even when he kills her father and winds up killing many others before the two of them are captured by the law. Filmed in 1973, the movie is still stunning in its starkness and was the drooling debut of Malick.

In 1993, there was a mini-series shown on the ABC network based directly off of Starkweather's story called *Murder in the Heartland*. It starred Tim Roth as Starkweather and Patricia Bask as Carl Fugate. Fairly accurate in its portrayal of the story, the film also follows the killer couple through their trials for their crimes. It was well done and well acted, borrowing heavily from *Badlands* for its style and look. It was nominated for two Emmy awards that year.

In 2004, joining the ranks of the self-named serial killer-based films like *Dahmer* and *Gacy*, director, Byron Warner released *Starkweather*. The film received favorable reviews and shows that Charles and Carl are still fascinating people to this day.

## STARKWEATHER INFLUENCED FILMS

Charles Starkweather and Carl Ann were the bases of many popular one-night couples throughout the years. Below is a list of movies inspired by, or in the vein of their crimes. Check out these movies, in order of release.

- The Sadist (1963)
- Badlands (1973)
- Wild at Heart (1990)
- Murder in the Heartland (1993)
- True Romance (1993)
- Kalifornia (1993)
- Natural Born Killers (1994)
- The Frighteners (1996)
- Murder in the Heartland
- The Search for Video X (2003)
- Starkweather (2004)





Devil

Winter time creeps in again and the bright sun transforms into dark cloudy skies. What better time to shed some light on Darkside studios. Home of werewolves, witches, ghouls, homicidal clowns and just about any other horror your nightmares could possibly hold. Creating creatures for over ten years, Paul Daniels and crew are always hard at work making monsters for HorrorHounds around the world. Hot off the Halloween season, Paul has some time to talk shop with us and answer some questions fans and potential customers might have about Darkside and its creator.

**HorrorHound:** You've been doing this for 10 years now. In that span of time, information about the mask making process has been made readily available through websites, DVDs and books. In contrast, 10 years ago there was virtually no information available and the ability to buy the supplies needed to make masks, almost non-existent. If you could do it all again, which era would you prefer to start in and why?

**Paul Daniels:** I would do it all the same! The kind of guy that I am, I love the challenge. I grow as an artist with each thing I learn. I can hold my head high each day knowing that I did it the hard way and my successes shows that it all has paid off.

**HH:** Do you have any formal training in sculpture and painting or are you self-taught?

**PD:** No formal training. In school, I was artistic (thanks Dad!). With the help of Jeff Deahl, who helped me hone my skills as well as a handful of talented artists along the way.

**HH:** Can you tell us a little about your mask making process?

**PD:** A lot of the time I pay close attention to the business and what hasn't been done. The sculpting stage for me is the longest. I use either Wed clay or Roma clay, depending on what kind of sculpt I'm doing. I am a slow sculptor, which means it takes



## shedding light onto darkside studio

to rub out, and mottling. Remember: eyes can make or break a really good mask! Each piece is given direct attention by me.

**HH:** Many artists remember their first attempt at making a mask as quite a learning experience. What was the first mask you ever made and how did the project go?

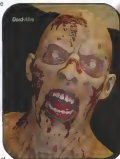
**PD:** I enjoyed my first sculpt. I decided that I would focus on learning the sculpting side first and then move onto learning the molding process. I tend to focus on the task at hand. Less confusion in the old noggin. My first sculpt was a devil cleverly named Darkside 1. His ears were too narrow to pull from a one-piece mold. He wasn't bad for a first time out. Funny thing is I still own that piece.

**HH:** Most artists have a particular part of the mask making process that they enjoy most. What do you enjoy most and why?

**PD:** Getting paid, what are you thinking??? I'm kidding. I really enjoy when either a sculpt has made that turn that captures where you were headed. I also enjoy when you get near the end of finishing a paint or hair job and you can step back and go "that is what this is all about."

**HH:** What are some of your most popular masks, or best sellers?

**PD:** The clowns are always popular. Gackle and Smeim Jack have become classics with a lot of people. The Penny masks have gained a lot of attention this past season. Last, but not least, the Werewolves seem to be customer favorites.





**HH** It seems that most people interested in masks, whether they be collectors or the artists making them, have something from their childhood that piqued their interest in monsters and eventually lead them to masks. What was it for you?

**PD.** I think it was the fact that my jackass brother used to hide by the bushes when I was on my way home from a friend's house. He got me each and every time. I was raised watching Creature Features and Saturday afternoon monster movies. My father used to take me to see monster flicks like *Cash of the Titans* and such. It was my brothers and sisters who took me to see stuff like *Jaws* and I was a troubled child. They now have children, so I try to invite mine's for some twisted fun.

**HH:** I know you are a big fan of decorating your yard for Halloween. Do you have any fun stories?

PD I started decorating back in 1985 and it has grown into a monster. We have a real casket displayed in the yard and some woman was standing to close. My friend scared her with a chainsaw. She fell right into the casket. She wasn't happy with us, but we'll tell that story some years later. My buddies try every year to get me to lay in the casket just can't!

**HH** We've been told that you have a fairly large collection of masks and props from different artists. If you had to make a decision between collecting masks or making them, which would you decide to do and why?

**PD** I enjoy both. I would probably make masks. I find joy in creating something from start to finish.

**HH** Who are some of your favorite mask-makers and can you name some of your favorite pieces?

**PD:** I'm gonna break it into two categories - Mask Makers and Sculptors. Mask Makers: Jonny Bohr, Eric Miles, Teves, John Smith and Joe Riley. My two known, my number one

**HM:** If you had to choose only one horror film as your all-time favorite, what would it be and why?

**PD:** Halloween. I still have dreams of Michael Myers chasing me. How old am I??

**AM** Could you offer any advice to people interested in getting into mask making?

**PD:** First and foremost - get a woman that really loves you! This business will NOT attract women! My real advice would be to study the steps one at a time. Master sculpting and then learn to mold and paint. You will become a more rounded artist and you will appreciate the business. You must also be a good business person. I have seen a lot of artists come and go.

6 reasons, I feel some people fail is they cannot be both an artist and a business person.

**HH:** What does the future hold for Darkside Studios?

**PD:** We are gonna do some larger props this season. We are also gonna expand our already-large clown mask line-up. Pretty much expect Clown-overload! One thing that you can count on is that we will continue to make a quality product at a decent price. 🍷



Here is your chance to win a full-sized Howling mask, as seen in this article - thanks to Darkside Studio - All you have to do is fill out this coupon (photocopies accepted) or write your information down on paper and mail to:

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**Did You Know?** Darkside recently revealed to HorrorHound that more Killer Clown masks are on the horizon.

**CaHorrorHound 49**



Starting in 2005, Halloween offered the first in a series of affordable motion-activated life-sized horror icons. Freddy first appeared as a Spencers' Gifts exclusive (available in other Halloween outlets in 2006). The second release, made available Fall '06, was Leatherface. Both decor items feature moving head, eyes and sound (with self-upgradeable audio options). Leatherface goes beyond this to include a moving torso, arm and real-spinning chainsaw blade. Can Jason be next in line?

Animatronic Freddy and Leatherface by Gentry. Retail price: \$299 each\* Look for them: hopefully next Fall



Freddy and Leatherface aren't the first modern day horror icons to get life-sized. Evil Dead's Ash was originally used as a standing advertisement for the original THX video game. Never sold to public, the item has "fallen" into the secondary market to fan's delight (for those lucky enough to obtain one). Don Post released in 2003, a life sized Myers. Although not animatronic, it is still limited to just 192 produced and retails for a whopping \$1,000. For more life-size horror, check out the bottom of this page.



Myers and Ash, not animatronic

# LIFE SIZED MANTIACS



Across the pond the horror convention scene is really starting to bloom courtesy of top producers, Showmenz. Their latest offering, this past November, was the CollectorsCon show at the O2 arena in Manchester, England and was bristling of genre representatives. On hand to strike fear into the hearts of over 15 thousand Gits was Mr. Robert England, An Lehman, Andrew Bryniarski, John Kasai, and a very special appearance by Simon Pegg and Nick Frost. Over two days UK fans were treated to meet and greet autograph sessions, guest gifts, photo opportunities and over 400 dealer booths offering everything from the latest to the rarest in movie collectibles. HorrorFest was on hand to check out how the Brits do their shows and what can we say? We were blown away! Bravo Showmenz! The producers have indicated that the horror genre at all of their shows is going to be increased so UK fans, keep in tap on the website at [www.collectorscon.co.uk](http://www.collectorscon.co.uk)



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# Indie SPOTLIGHT

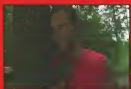


Once and a while a film comes along that is very hard to describe. You don't know what to think or make of it. Well, *Header* falls easily into that group. This strange film follows two stories that consequently come crashing together in

the finale. The first is about a Federal agent who's job is to find and arrest bootleggers. The agent also cannot afford meds for his ailing wife, what's a Fed to do? The other part deals with a young man fresh out of prison and now on parole. Upon making his way back home, he discovers that his



grandpappy is the last of his surviving kin. After a little catch-up with the old folk, the discussion turns to the very question you may be asking yourself right about now. What is a header? And I have to say you may be a bit disturbed and surprised when you find out exactly what it is. So, am I going to tell you? Let's just say (according to the film) you need a power drill to do it right. I will leave it to



play at that and say if you are a fan of disturbingly titled films you may like this one. I know I kept my attention and I can not honestly say that for very many indie films being released these days. Fans interested in learning more about *Header* can check out their website: [www.whatsheader.com](http://www.whatsheader.com).



Following in the footsteps of *The Texas Chainsaw Massacre* and *The Devil's Rejects*, Written/Dirctor/Producer Richard Clark Jr. will be bringing us the horror film *Grinder* next year. *Grinder*, like Rob Zombie's *Rejects*, harkens back to the days of hard-R horror with a lot of blood and guts and a healthy dose of sex.

Taking place in the nearly deserted town of Chapman, eleven college students on a road trip find themselves at the mercy of the town's only residence, the Chapman family. At the core of the town is a huge grinding mill. The mill is used for destroying road kill (as well as anything else the Chapman clan decides to toss into it.) The students quickly realize that the mill isn't the only thing that smells funny in this town, as one by one they fall to the dry hands of the crazed family.

Believe it or not towns like Chapman actually exist, as Clark found out while looking for a way to turn grinding up people into a script. "There's these country towns that still have so much of nothing around them, so much land that is still preserved. With the animals and the traffic they really need a place to dispose of it all or you'd be driving down the road and there'd be stacks of animals everywhere."

The film has a team of effects artists that are excited to go "back to the wall" with the gore. There will be no CGI in the film, everything is old school. And after seeing the script, this is going to be some nasty stuff. "There's a lot of body casts. It's very ambitious for our budget." The director says "We're looking at \$600,000 and a good \$50,000 of that is supplies for make-up. It's very ambitious but we've assembled a team that loved the script because this film could be more of a



## chewing the fat with **Grinder**

By Jessica Dwyer

launching pad for a special effects guy than it could be for me as a director. Everyone we've shown it to has tipped for it because this whole film could be a demo reel for someone who is looking to sign someone on as a clerk."

Don't be surprised by the budget though. Clark previously made another dark film called *Serail* for a budget of \$700 dollars. "You don't look at *Serail* and say there's a \$700 dollar movie. It's the same with this one. When you look at *Grinder*, the production values are going to be four million or more. Unlike some of your bigger Hollywood films, every bit of that \$600,000 is going to the movie."

Clark himself (from the South) had no qualms with setting the film in the Smokey Mountains and having the family be the most extreme bunch of dead necks you'll ever meet. Having grown up in an area where either you are a Christian extremist or you're considered a heathen, Clark let a bit of that pent up frustration run free in his script.

"The Chapman house, they do what they want to do, but they worship the Lord. That's their thing, and there's a scene where one of the women winds up getting a fork in her hand for not blessing her food. The people I'm making fun of are the only people who are going to get mad at it, but it's going to pass a lot of people off."

Another attitude that might piss off those same people is the fact that Clark sees horror films as sexy, and that's something that has been missing from the genre he hopes to bring back. "I thought *The Devil's* was a sexy sick movie. I'm not a perv and I'm not a wardo, but that's what I love about the genre. That's a sexy movie in a weird kind of way. And a lot of horror movies don't have that. We're all sickos, just some people don't admit it. It goes back to the 'Am I supposed to be watching this?' type of feeling."

After reading the script, *Grinder* looks to be a fine addition to the horror scene. Graphic and disturbing, with a dash of sex added in, Clark has himself a recipe for a killer movie with all the ingredients ground together perfectly.



## The Horror Convention **MASSACRE**

by Aaron Crowell

In pursuit to create the next big horror or cult sensation, pioneers have done the best they can to give their creations the most infamous of names. Unfortunately, what has happened over the course of several decades is we HorrorHounds have been left with a catalog full of films with similar sounding titles. However no title word has been used more in the history of horror than the dreaded "Massacre". Nearly every film or event in our everyday life that can hold dire results can be associated to a massacre titled horror film. *The Texas Chainsaw Massacre*, *Slumber Party Massacre*, *Mother Home Massacre*, *Microwave Massacre*, *Dive-In Massacre* and that is to name just a few. So, should we be very surprised when a film bearing the moniker, *The Horror Convention Massacre* emerges? Well we should if the filmmaker has



the guts to film it live at a real horror convention.

When you consider all the problems that can and will arise, and the small amount of time to shoot it, you have to ask, why even bother trying? Answer for the love of the genre of course. Shut exclusively at the April '06 Cinema Wasteland Convention in Cleveland Ohio featuring celebrity cameos by An Lehman (Young Jason Voorhees) and Lloyd Kaufman (Thomas president) just to name a few, a killer is stalking the horror Con in this throwback to the good old slasher video days. On his list of victims is the jerky internet critic, a B-rate scream queen diva, a rock band and even a room full of models. While hotel employee, Aaron is forced into work only to encounter his worst day on the job, as he must endure everything from nude guests to constant disapproval from his A-hole boss. The killer I might add is played brilliantly by Theo King. Hats off to Joe Ostrow and crew for making this fun little flick for the fans and no doubt by fans. If interested check it out at [www.oldschoolcinema.com](http://www.oldschoolcinema.com)



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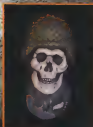
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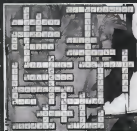
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### Contest Winners

Every issue of HorrorHound we feature great contests featuring special memorabilia from such great companies as Mizzio Toys, T-shirtFest.com and Science Collectables. Here is a checklist of winners for everyone who has been waiting for this *Contest* special announcement. Look for more winners announced next issue. Thank you for all the participants for their entries:

HorrorHound's *HorrorHound*  
1st • Robert Kent, San Valley, CA  
2nd • Brandon Goodner, Peachland, NC  
3rd • Tony Richards, Baltimore, MD



Here is a scan of a comedy-themed crossword from issue 8. Thanks to everyone who participated!

Everything started with just one single bite... for a man in a lab on a cold December night. A test monkey had bitten with a bite of his night, the man knew for sure he'd not live through the night.

His kids were at home fast asleep in their beds, dreams of boys and games danced in their heads. For it was Christmas night and Santa was near, problem was Daddy was dead from a bite in the lab.

He smashed in the door during his kids' sleep, the kids standing there a zombie on this year's special night. Crazy-mad-hunger was the look in his eyes, as he grabbed both kids' arms and gave a surprise.

Blood filled the room with each hard-bite bite, as the kids screamed in pain while trying to fight. The group now undead - what a frightening scene, poor Chris Kringle was in for a one hell of a night.

Down the chimney Santa had quiet as a mouse, night in for the zombies with wide open mouths.

No longer chewing on his cookies or even candy canes, what they wanted now was to feast on Santa's brains!

Santa was shocked and quite taken aback, when this trio of jokers went on the attack. They bit and his screams and pulled at his neck, and with Santa has finally cashed his last check.

Back on his day and day worse for the wear, He figured the children would not even care. So he crept in their rooms as they lay on so still, Santa's beard looked as he passed in for the kill.

One thing was sure this sad Christmas year, as zombies take over, we now live in fear. Zombie Santa, done with his job for this season, bring the good and the bad both all for no reason.

Till next year, Santa will be bound to come down the chimney with a fright; Happy Holidays from HorrorHound! and Beware on Christmas Night!

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For the fifth issue of *HorrorHound*, we have been graced with the amazing *Friday the 13th* collection photos of 22 year old, Forked River, NJ residence; Jay Miller. "I started collecting because I love the *Friday* films and I wanted to have the largest *Friday the 13th* collection in the world; So I could show off how much I love the films and how much they mean to me." What is more amazing is that Jay has only been collecting the Voorhees-inspired collectibles and memorabilia for three years! His favorite place in his collection: The *Friday the 13th* Part 3 3D poster with the 3D glasses. Jay's collection was so immense that we couldn't fit it all in the space allotted for our collector's spotlight feature. Kudos to Jay - we don't think he will have a problem proving his love to the *Friday* series to any naysayers.

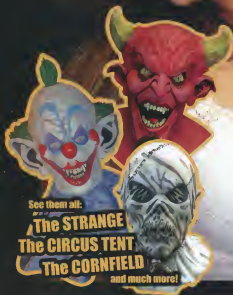
**FANtasm**



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# HORROR HOUND at CINEMA WASTELAND

**ROADKILL  
ON THE ROAD  
WITH HORROR HOUND**



Left: Caroline Williams hands over her signed TCMZ cow jacket to the lucky auction high-bidder. Below: TCMZ cast reunites to enjoy this while answering fan questions.

Live Patricia shows off his old face.



Cinema Wasteland

(in Cleveland Ohio) celebrated its tenth event, celebrating (as our loyal readers know) the 20th anniversary of *The Texas Chainsaw Massacre 2* - the reunion seemed to be timed almost perfectly with the release of the new "Gruesome Edition" DVD from MGM. Reuniting cast members Caroline (Stretch) Williams, Bill (ChopTop) Moseley, Bill (Bubba) Johnson, Lou (L.G.) Perryman and Tom (King of Splatter) Savini - who also brought along Nubbins and L.G.'s skinned alive makeup appliances (see above).

Almost as fitting was the *Street Trash* reunion celebrating the release of the new Synapse Meltdown Edition DVD. Roy Frumies, writer, actor and producer for the film, Mike Lackey (Fred the Wino), Bill Chapel (Bill the cop) and James Lomez (the doorman; who fans may remember from *Frankenhooker*) were all on hand. A grouping of *Night of the Living Dead* alumni John Russo (screenplay writer), Kyrn Schon (Karen Cooper) and Russ Streiner (Johnny) were in attendance. Other guests included, Carl Gabriel Yorke (Alan Yates the documentary filmmaker in the infamous film *Cannibal Holocaust*), Betsy Palmer (Friday the 13th's Ms. Voorhees), Tom Sullivan (a show figure, who was the *Evil Dead* makeup effects artist who brings his amazing traveling *Evil Dead* Prop Museum), J.R. Broome (writer and director of *The Dead Next Door* and Russ Meyer star Kitten Natividad rounded out the list. Many horror hosts and fans found themselves immersed in a pure delight, as the dealer room was a buzz. Filled with artist, celebs, collectibles and DVDs, Wasteland is an easy place to fall into to financial ruin. Many films screening and Q&A sessions were on-going all weekend long. Lucky fans may have even caught the premiere of Fred Vogel's newest film, *The Redden Tower*. Also shown was a little film shot at the last Cinema Wasteland Convention titled, *The Horror Convention Massacre*. Thanks go out to Ken and Pam Kish and their wonderful convention crew for always hosting such a fun event. We know we will be back to attend the next show and give readers a full review.



Ken and Pam Kish with the Synapse crew

Carl Gabriel Yorke

James Lomez

The cast of *Street Trash* along with promoter Ken Kish



Tom Sullivan

Caroline Williams with an 'Old Friend'



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# ROADKILL ON THE ROAD WITH HORRORHOUND

# SCREAMFEST

Between the dates of October 13-15th, Orlando Florida had a double-dose of horror, as the annual ScreamFest planted its roots in the theme park capital of the world, all while Universal, Disney World and other local attractions aimed at the hearts of visiting horror fans with special Halloween events and attractions. While the Con was definitely one to hit, the locale suffered greatly. Maybe Orlando isn't big enough for this much fun, as the show was encapsulated in an array of madness via vocalizers - but we digress. ScreamFest inducted an impressive talent line-up from regular Con goers Tony Todd, Tom Savini, Ken Foree, Rowdy Roddy Piper and P.J. Soles to uncommon guests James Duval, the Chiodo Brothers and William Buntz. Panels, screenings, picture ops and after-hour parties (as well as concurrent events at Universal Studios) all helped make ScreamFest worthy of our horror calendar. Here is just a glance at the fun had in those three days.



Did You Know? The Chiodo Brothers have been working on a Killer Klowns sequel... One day it may happen!

HorrorHound

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# NEXT ISSUE

The new year brings a whole new line-up of movies. More importantly - one of the most anticipated films of recent memory - *Grindhouse*! The studio has been tight-lipped on the filming recently, but we get to open the proverbial can of worms next issue. What's in store for all us horror fans? Find out next issue!

The Oscars are the talk of the town at the beginning of each film-year and we take a look at the history of the industry's golden boy and his rare, yet immensely important meetings with the horror genre. From the 1931 win for the *Dr. Jekyll and Mr. Hyde* star, Fredric March to the Best Makeup win awarded to Rick Baker for his work in *An American Werewolf in London*. We break down the most important moments from the Academy Awards for HorrorHounds.

Toys toys toys! February marks the big annual New York Toy Fair event and we have your ticket. Check out the latest showings from Mezco, Sideshow Collectibles, NECA, Wizkids, Diamond Select and more! The comic book scene heats up as well, with the new DC releases of the New Line Horror comics (*Freddy*, *Jason* and *Leatherface*) as well as the *Army of Darkness* Vs *Marvel Zombies* comic on the horizon. We present a complete guide to collecting the *Marvel Zombies* series, including rare covers and crossovers.

How do you like our retrospective series of articles? In issue 6, we show love to Fred Dekker and his classic ode to the Universal Monsters. Marking the 20th anniversary of *Monster Squad*, HorrorHound talks with the director, crew and stars of the film that taught every kid in the '80s that the Wolf Man's got nards!

Mask collectors and fans will truly appreciate what's in store for next issue. A detailed look into the making of a mask, as special guest, Monte Ward breaks down the steps to creating your own Horror Hound! Plus Our regular Artist Spotlight shines toward the talents of mask maker, modeler, designer, FX artist, Casey Love. Regular features also include the continuation of our Serial Killer series, *Roadkill*, *Fantasm* and movie, toy and collectible news.

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## HORROR Convention Calendar

### FX Show

Jan 26 thru 28, 2007  
Orlando, FL  
Orange County Convention Center  
(featuring Kristen Bell, Andrew Brynarski, Gary Busey, Andrew Divoff, Lance Henriksen and more)

### Chiller Theatre

Jan 26 thru 28, 2007  
Secaucus, NJ  
Crowne Plaza

### Monster-Mania Con 7

Feb 16 thru 18, 2007  
Cherry Hill, NJ  
Crowne Plaza  
(featuring a *Monster Squad* & *Saw* Trilogy reunion, Brad Dourif, Emily Perkins, Ben Chapman and more)

### New York Comic-Con

Feb 23 thru 25, 2007  
New York, NY  
Jacob Javits Center

### Weekend of Horrors

Feb 23 thru 25, 2007  
Rosemont, IL  
Wyndham Chicago O'Hare  
(featuring Jared Padalecki, Doug Bradley, Shawnee Smith and more)

### Fear Fest

March 23 thru 25, 2007  
Mesquite, TX  
Hampton Inn Suites  
(featuring Tobe Hooper, Ed Neal, Marilyn Burns, Tony Todd, Andrew Brynarski and much more)

### Cinema Wasteland

March 30 thru April 1, 2007  
Strongsville, OH  
Holiday Inn Select  
(featuring a *Helter Skelter* and *Faster, Pussycat! Kill! Kill!* reunion)

### Memorabilia

March 31 thru April 1, 2007  
Birmingham, England  
(featuring David Carradine, Doug Bradley, Gunnar Hansen and more)

### WonderFest

May 26 thru 27, 2007  
Louisville, KY

### Monster Bash

June 22 thru 24, 2007  
Pittsburgh, PA  
Airport Four Points Hotel  
(featuring Fory Ackerman, Basil Gogos, Cortland Huw and more)

### HorrorHound Weekend

July 6 thru 8, 2007  
Indianapolis, IN  
The Marriott  
(featuring Takako Fuji, Michael Biehn, Sid Haig, Tony Todd, Bill Moseley, PJ Soles and more)

### Flashback Weekend

July 20 thru 22, 2007  
Rosemont, IL  
Crowne Plaza Chicago O'Hare  
(featuring Robert Englund, Heather Langenkamp and more)

Have a show you would like to promote in the pages of *HorrorHound*? Don't wait! Contact us via e-mail at [mail@horrorhound.com](mailto:mail@horrorhound.com)



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